THE NEW YORK DRAMATIC MIRROR.

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DRAMATIC CONVENTIONALITIES

ALBERT EDMUND LANCASTER

During the progress of a play a character at the back of the scene will say something ostensibly in an undertone, which is intended to be heard by everyone in the audience. In order to effect this it has to fly over the heads of characters occupying the centre of the stage without being overheard by them. This remarkable feat in acoustics is accomplished many times in the course of the year. By dramatists who employ this method it is accepted as a very convenient means of letting the audience know what a character quite distant from them thinks, fee's or intends doing, while those within a few feet of him are kept in entire ignorance of it. This is a dramatic conventionality and an excessively stupid and ridiculous one. The wonder is that it has so long survived. The playwright who is not clever enough to dispense with it, ought to set to work to study his vocation anew.

There are some conventionalities which cannot so easily be dispensed with—which are often, indeed, absolutely necessary. Take soliloquies, for instance. The modern stage does not favor long or numerous soliloquies. They become tiresome, and when prolonged their unnaturalness becomes too emphatically apparent. But they are sometimes an indispensable method of revealing to an audience the mental and emotional processes through which a character is passing. Every art has its limitations. It has them simply because it is not reality but an imitation of reality. We are not to blame the sculptor for not dealing with hues, or the artist for not giving us material more substantial than that blending of contour and color, which, as some one has subtly remarked, makes a painting something between a thought and a thing. In like manner we have no right to scold the dramatist for not going further than the boundaries of his art will permit. Since he cannot employ a chorus to explain things to us, or analyse his characters psychologically as the novelist can, he is compelled sometimes to make them reveal themselves otherwise than in conversation. Hence the soliloquy. It is a conventionality and very acceptable and useful when properly employed.

The step-mother might almost be called a conventionality of the stage. She figures more there than in any other domain of art. Why? Because it is often necessary to represent a married man with a family of grown-up children, the mother of whom, were she living, would be at least fifty, and who, therefore, while she might be interesting as a matron, it would be impossible to employ, with dramatic advantage, in those complicated relations of which both playwright and public are fond. In Led Astray, for instance, we have a young and beautiful step-mother. Had Armande Chandoce been the real mother of Mathilde, there would have been a touch of the absurd in involving her in the overtures of George de Lesparre. But, by making her only a few years older than her step-daughter, her error became more venial, more easily forgiven. Where an interesting step-mother is not provided, it is amazing how often a mother of any kind is dispensed with. It seems easier to get along without her, dramatically, than without the father. If Frou-Frou's mother had been alive, it is quite conceivable that she might not have sinned so grievously. The dramatist lops off his needless characters, or, rather, he forestalls their creation, and the mother is so frequently found to be superfluous, that she is sacrificed in advance.

When an actor finds it necessary to delineate a painter he invariably invests him with a velvet jacket and a smoking-cap, appearing to think that these are his indispensable appanages, as the stole and gown are of the Episcopal clergyman when inside the chancel. Moreover, this jacket and smoking-cap are shown in their newest sheen, as though they had never been subjected to clouds of tobacco-smoke and stray pieces of pigment. I have visited the studios of most artists in New York, and I can vow that the velvet jacket and the smoking-cap are the exception, not the rule; that when one or the other is apparent, it always presents the marks of long, not to say ill, usage. The costume, as presented on the stage, is a presumption on the actor's part, which is contradicted by the facts. It is an ignorant conventionality, a part of the artificial gloss and veneer of the stage, which ought not to be tolerated by any intelligent manager. It is a part of that thoughtlessness which, when a rustic play is presented for the first time, reveals a set of toil-worn peasants dancing in brand-new shoes, whose white soles and glittering nails prove them fresh from the shop. If a little nature had got rubbed on them the art would have been truer.

In her beautiful play entitled The Merchant, Miss Morton wisely adopted a totally unconventional ending—wisely, I mean, in the artistic sense; for it may be doubted whether the ending is popular. The cut-and-dried dramatist would have arranged a termination entirely different. He would have caused the ruined hero to regain his fortune by a dexterous stroke in Wall Street, and have left him in the enjoyment of even greater prosperity than that with which the play began. Was not Job himself better off at the end of his misfortunes than at the beginning, and do we not leave even the prodigal son arrayed in the best robe his father's house could furnish, with a ring on his finger and shoes on his feet, and doubtless cracking his best joke over the first cut of the fatted calf? The brilliant turn finally given to a series of reverses is sometimes the ordinance of fate, and is thus far not to be disregarded. But fate at least, just as often, and perhaps oftener, ordains that those who squander their own or other people's money shall be left to suffer the consequences, and in leaving her hero amid the comparative poverty to which his own recklessness had reduced him, Miss Morton showed that she had observed life narrowly, that she had reflected carefully, and that she had a conscientious as well as an artistic sense of the propriety of such retribution. She wisely contradicted the current conventionalism of the stage. Instead of letting the curtain fall in a blaze of cheap glory, she illuminated the wholesomeness of her drama with the kindly light shed by sympathetic friends and relenting creditors, and she thus tempered the harshness of her hero's punishment, just as punishment, however deserved and severe, is frequently tempered in actual life.

Until lately children have been very little used in plays. The conventionalities did not seem to require them, and, excepting at long intervals, they were not forthcoming. In all Shakespeare's plays there are exceedingly few children; and even when they appear they are not remarkable for childhood. Mrs. Burnett almost invented a new order of things when she made a child the chief personage of a play, and her Little Lord Fauntleroy may be said to have fired a dramatic shot heard round the world. Occasionally, as in plays like Miss Multon, children become an essential factor. In The Banker's Daughter a small child becomes a cunning auxiliary in bringing about the denouement. In The Lights o' Lunnon, a conversation between a diminutive *gamin* and a burly policeman is the means of stirring the sensibilities of every right-feeling gallery god. But, as a rule, children being superfluous in plays, are excluded; and as for children in arms, they are scarcely admitted at all. The child in swaddling clothes always produces a ludicrous effect in a serious drama, even if it is only apparent for a moment—witness the version of Odette produced some years ago at Mr. Daly's playhouse and A Winter's Tale, brought out by Mr. Abbey and Miss Anderson at what is now Palmer's Theatre. The baby in short clothes, however, is sure to be received with sympathy and delight, as every one who saw Bootles' Baby will acknowledge. The acceptability of the child element in the drama has been cordially recognized during the last five years, and the severe dictum that children should be seen and not heard has lost what efficacy it ever had.

The letter is of great use upon the stage—particularly when so handled that the person who wrote it can naturally be made to arrive a few moments after its reception. In order that this may be brought about the letter must have been misdirected, mislaid, or temporarily lost—something must have happened to it to delay its reception by the person to whom it is addressed; and the ingenuity of dramatists has often been taxed in determining what that something shall be. A letter of this kind, being read aloud upon the stage, informs the audience, in as few words as possible, (that point should always be observed), of various events which it is greatly necessary for them to understand. But meanwhile the presence of its writer may be absolutely essential for the culmination of the play; and the only method by which he can be made to appear, is by providing that the letter was written at a date and place sufficiently near to admit of his having, in the meantime, traversed the separating interval. In fact this is so well-used and indispensable a conventionality that the keen observer of the stage will frequently be justified in taking for granted that upon a letter's being read aloud, its writer will presently loom into view, however distant he may have been at the hour of its composition. And when it comes to using a letter or a note as the basis for a series of interesting and diverting situations, no one who has witnessed A Scrap of Paper will deny that the opportunities are very great when presented to an experienced and accomplished playwright. In the last scene of Une Chaine, Scribe makes an extremely clever and effective use of a letter written by a woman in presence of her husband, without his even suspecting that she is the chain that has so long prevented the young man she has fascinated from marrying the girl to whom he is betrothed. But Scribe, conventional as the limitations of his talent sometimes made him, escapes from conventionality in this adroit device.

The cigar business on the stage has grown into a conventionality—a by no means necessary one—that has been much overdone. At a critical portion of the play one of the characters invites another—of course both are males—to have a cigar. The invitation is accepted. One of the characters is a villain. At the instant the cigar is being lit from the deliberately illuminated match, the hero or the villain (whichever it may be), has the opportunity of displaying his facial workings, or indicating his opinion of his antagonist by twenty little gestures and attitudes. This cigar and cigarette business has its place among the legitimate resources of the stage; but, as I said before, it has been nauseatingly overdone, so that when cigars are lit at the beginning or middle of a scene, one may almost prognosticate the attitudinizing that is to be indulged in. It wearies the audience—at any rate the experienced portion; it too often makes the actor ridiculous, and thus sacrifices him to the conventionalism of the stage; and it is so threadbare a method of transacting business, that he who would invent a fresh application of scenic cigars would deserve the thanks of the seasoned playgoer.

When an actor plays a part particularly well, and, making his exit under peculiarly brilliant circumstances, is recalled, the conventionalities under which he has been educated require that he shall return to the scene and bow to the audience. Occasionally we see an actor, who has risen to the height of thinking for himself, try to evade this mandate by making his return seem to be a portion of the business required by the play. But so rarely is this done by artists who act in English that Mr. de Belleville is the only English speaking actor I can at present remember, who, upon returning to the scene in response to the applause of the audience, does so in apparent unconsciousness of that applause, transacting some little "business" which makes his re-entrance seem a possible part in the act. The real objection to a mere bow at such times is not, as is so often claimed, that it destroys the illusion, for the illusion created by a good play, well acted, is destroyed, or at least interrupted, twenty times in the course of the performance, for anybody who looks round the house and perceives that he is one of many spectators. The applause alone is destructive of illusion, for brilliant or impressive behavior in actual life is not rewarded by hand-clapping. No; the real objection is that an actor's bow in the midst of a play in response to applause is not in consonance with what he has previously been doing. It is an exhibition of self instead of a continuation of the role. His love of approval—a perfectly legitimate feeling—should be sufficiently satisfied by the applause; and if he makes his return to the scene seem as much as possible the complement or supplement of what he said or did just before quitting it, he will prove himself possessed of that common sense which lies at the bottom of whatever is requisite in artistic accomplishment.

Most authors would find it impossible to write a long play, dealing with complications, without a liberal use of such phrases as "But here he comes," "What do you mean," "I do not understand you." The first of these quoted sentences prepares the audience for the entrance of an important character, and the second and third serve to break up the dialogue and to elicit such explanations as may be necessary for the clear comprehension of the gradually evolved plot. It may be difficult, nay impossible, always to steer away from them; but they have been so thoughtlessly and plentifully used, that the playwright who is able to dispense with them, will eliminate a series of stock remarks and conversational "property" that jar painfully upon the hypercritical.

There is a certain convention with regard to the author of a new play, which might be ignored without absolute injury to the public. On the first night of a new play, if the author is thought to be in the house, he is generally called for. That is to say, his friends are generally present in sufficient force to create this demand and to make it imitate the tone of general acclamation. In fact, it is not a universal demonstration, but merely the expression of good feeling on the part of a few friends. What the average audience mostly cares for is the play and the players. The personalities of the latter become endeared to an audience, from the necessity of the case. The author is comparatively a myth, and though there are few instances on record of his refusing to become visible, in answer to his friends' demand, he must perceive, upon a moment's reflection, that it is not he, but his handiwork, that has awakened interest.

I have mentioned a few of those characteristics which may be classed under the head of dramatic conventionalities. They will serve the present purpose, though the list might readily be augmented.

NEXT WEEK:

THE TRUE CRITICISM.

By EDWARD FULLER.

"TIME WANTED."

This week THE DRAMATIC MIRROR opens another new advertising feature.

The proved utility of the "Open Time" department, devised for the benefit of resident managers, has led several traveling managers to request that a parallel department be established wherein their open dates can be advertised.

This suggestion takes practical shape in the "Time Wanted" department, inaugurated this week. In that column a single date, with the name of the company and address of the manager, will be published for one dollar, and additional dates at the uniform rate of twenty-five cents each. Subsequent insertions will be charged for at the same terms.

THE MIRROR is confident that this innovation will meet the want of many travelling managers and that the "Time Wanted" column will become as popular among them as the "Open Time" department has become among resident managers.

BLANCHE STONE BARTON and her sister, Agnes Stone, sail for Europe to-day.

THE NEW YORK

DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 14 Fifth Avenue, corner of Twenty first Street.

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Twenty-four cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months, $5 for six months, $9 for one year.
Managers' Directory cards, $1 per line for three months.
Open Time announcements, 50 cents for one date and 25 cents for each additional date one insertion.
Reading notices (marked "") 50 cents per line.*
Advertisements received until 5 P. M. Tuesday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London by our agents, the International News Company, Breams's Building, Chancery Lane; at Low's Exchange, 69 Charing Cross, and at American Newspaper Agency, 5 King William Street. In Paris at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera.
The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK - - OCTOBER 4, 1890

The Mirror has the Largest Dramatic Circulation in America.

CURRENT ATTRACTIONS.

BROADWAY—Mary Mannering, 8:15 P. M.
BIJOU THEATER—Howard Athenæum Co., 8:15 P. M.
CASINO—Mme. Rhea, 8:15 P. M.
FOURTEENTH ST. THEATRE—Good Old Times, 8 P. M.
FIFTH AVENUE THEATRE—Goggles, 8 P. M.
GRAND OPERA HOUSE—My Jack, 8 P. M.
H. R. JACOBY THEATRE—Monte Cristo, Jr., 8 P. M.
HAMMERSTEIN'S OPERA HOUSE—The Sea King, 8:15.
KOSTER AND BIAL'S—Variety and Comedietta, 8 P. M.
LYCEUM THEATRE—Master of Woodburn, 8:15 P. M.
MADISON SQUARE THEATRE—Inge Brunell, 8:30 P. M.
NEW PARK—A Fallen Match, 8:15 P. M.
PEOPLE'S THEATRE—Paul Kauvar, 8 P. M.
PROCTOR'S THEATRE—All in Combination Boom, 8 P. M.
STAR THEATRE—The Soldier, 8 P. M.
STANDARD THEATRE—The Wedding, 8 P. M.
TONY PASTOR'S THEATRE—Nelson's World Comp., 8
WINDSOR THEATRE—Don't Scare, 8 P. M.

BID US GOOD-BYE, AND GO.

WE have received the following letter from the editor of a late exchange.

Mr. H. G. Fiske

DEAR SIR.—In view of the wholly unprovoked abuse of the Boston *Transcript* continually appearing in your paper, please cease, at once, sending it to this office and oblige Yours truly,

E. H. CLEMENT,
Editor *Transcript*.

BOSTON, Sept. 17, 1890.

It was a rather curious coincidence that the editor of the *Transcript* in writing the foregoing letter anticipated the intention of the editor of THE MIRROR to send him a similar request. We had prepared a list of newspapers to be stricken from our exchange list for persistent abuse of the rules of journalistic ethics and courtesy, and the *Transcript*—one of the most shameless of the lot—headed it.

It will be noticed that Mr. CLEMENT refers to the deserved protests we have made against the *Transcript's* wholesale and conscienceless appropriations of matter from THE MIRROR, as "wholly unprovoked abuse."

Are we to infer from this that Mr. CLEMENT is ignorant of the contents of his own paper?

It is evident that he has read THE MIRROR's strictures on the *Transcript's* peculations. Has he not read also, in the original, the scores of paragraphs that have been transferred from these columns to those of the *Transcript* and published as if they were its own?

Notified of the pernicious—we might even say, without exaggeration, the fraudulent—practice in question, did Mr. CLEMENT investigate the charge, and remove the cause for its reiteration? On the contrary, he wrote a letter terming our righteous protest "wholly unprovoked abuse," and failed to make the courteous apology which the absence of any ground for excuse or explanation demanded. In these circumstances, it appears to us that Mr. CLEMENT approves the theft of material from other journals if it happens to suit the purposes of the *Transcript*.

We do not regret the severance of relations with an exchange whose editor can see no harm in helping himself liberally to the fruits of the labor, enterprise and pecuniary outlay of a contemporary, and attempting to deceive his readers with the pretence that the stolen articles are of his own make.

Bereft of THE MIRROR the *Transcript* is cut off from the temptation which it has heretofore failed to resist successfully. We hope sincerely that it will now turn over a new leaf and in course of time acquire at least a crude sense of journalistic honor.

We have not the slightest objection to newspapers utilizing our news, our gossip, our special articles, or anything that pleases their fancy, provided they show a disposition to mention the source in a fair percentage of cases. But we do object, and vigorously, to the dishonest practice followed by several publications—some, like the *Transcript*, abusing the privilege of an exchange of steadily appropriating our material and carefully avoiding even occasional reference to its origin. We have listed these journals, and they will be publicly named in due time.

In this connection we are glad to say that several hundreds of newspapers, published in all parts of the country, quote regularly from THE MIRROR and honorably comply with the requirements of journalistic etiquette. They do not hesitate to acknowledge in the frankest possible manner that to this journal they owe in some measure the attractiveness, variety and readable quality of their dramatic departments.

THE Correspondence Department of THE DRAMATIC MIRROR, which has always been a prominent and invaluable feature of this journal, has been largely increased this season, and completely covers the entire theatrical field in the United States and the Canadas. The larger portion of the letters are concise and pithy, containing just what the local and traveling managers want to know about the quality of performance, movements and business done by the army of attractions now on the road. THE MIRROR's corps of correspondents, as a class, are young business men of recognized social standing in the communities where they dwell, and they would justify ABRAHAM LINCOLN's compliment to the gallant Seventh of New York, "a regiment of officers." Their department largely contributes to make THE MIRROR what it is conceded even by its enemies to be, "a clean paper for clean people."

MR. W. J. FLORENCE holds most dear the good name of the profession in which he has achieved distinction. Therefore he says: "I thank THE MIRROR most heartily for its editorial last week on 'The Nude in Dramatic Art.'"

SAYS an esteemed Boston contemporary, referring to the ethical points involved in the Goggles trick: "When one writer has taken a foreign play and turned into English and has given the English version a distinct monetary value, and a manager has bought and paid for the right to the translation, another writer, if he had a delicate sense of honor, would hesitate long before he took advantage of the reputation gained by the first translation and hurried through an adaptation of his own for the purpose of forestalling the other. This may not be exactly literary piracy, but it savors distinctly of piratical methods."

REFERRING to the clerical matinee given in London last month the *Christian Register*, of Boston, remarks: "If this unique experiment leads clergymen to a truer estimate of the uses of amusements as a moral force in society, this enlargement of their experience will be of valuable service to them." Such an assertion is significant, proceeding as it does from a religious journal published in the State where New England puritanism had its birth.

IGNATIUS DONNELLY'S article on "The Authorship of the SHAKESPEARE Plays," recently published in THE MIRROR, has aroused a new wave of interest in the controversy. The essay has been copied by dozens of leading newspapers while replies to Mr. DONNELLY'S contention have been almost as numerous.

THERE is no foundation for the report that the police meditate closing up Mr. TARAKOA'S weekly show at the Academy, on the ground that it is a flagrant violation of the law against Sunday performances.

EXAMPLE is a potent force in the field of speculative management. One man sees another man make a pecuniary success in a certain direction and instantly he goes and endeavors to do likewise with simian servility. Self-reliance in judgment and independence of action are rarely met with among theatrical speculators.

IN this city there are many men and women, belonging to the intelligent class, who will not go to the theatre to see monkey-shows of the HOYT order, and their patronage is reserved for entertainments and performances that make an approximately direct appeal to rational human beings blessed with something akin to a cultivated taste. That class is neither fickle nor gullible. It is the substantial class whose calm approval is more valuable as well as more significant than the senseless guffaws of the mob.

GREAT is the fame of the CHRISTMAS MIRROR, but greater yet will it become when the issue of 1890 goes forth to delight appreciative thousands. This year's holiday number will eclipse the best of the ten that preceded it. And, as an esteemed Boston contemporary remarked last season, "THE MIRROR always performs more than it promises."

MR. HUTTON has written a book on "Curiosities of the American Stage." If all the dramatic freaks and freaklets are included therein Mr. BARNUM'S Congress of Curios will no longer be in it.

NOW we have a Dramatic Development Company. The idea is commendable, and we hope the execution will be equally so. In view of the recent exhibition at the Standard Theatre would not a Dramatic Envelopment Company be more apropos?

AS the Boston *Post* editorially remarked the other day, THE DRAMATIC MIRROR QUARTERLY is "the first magazine devoted exclusively to the drama ever attempted in this country." The second number of this unique publication is meeting with favorable criticism. The success of THE QUARTERLY furnishes gratifying evidence of the growing interest in this country in the higher forms of dramatic discussion.

THE story of the collapse of the MEDICI STROGOFF company, told elsewhere in this issue, is a typical case of dishonorable theatrical speculation. The game was a gamble, the player staked the services of a company on the hope of pecuniary success. He lost, and the company were the sufferers.

A CONSENSUS of professional views, if obtained just now, would decree the obliteration of the vicious "two weeks' notice" clause. When no cause for discharge is specified the provision is iniquitous and inequitable.

THEATRICALS are booming. Every theatre in the city that presents a bill worth seeing is doing a large business.

ELDER SHEPARD would make a capital subject for the talents of a clever burlesque actor. A screaming farce-comedy could be made with a pair of shears and the editorial page of the Elder's religio-commercial newspaper.

ALTHOUGH the season is in its infancy, benefit talk is in the air. Several "testimonials" are threatened.

VICTORIEN SARDOU is very angry with CLEMENT SCOTT. Mr. SCOTT alluded to SARDOU'S new play Cleopatra in the *Telegraph* as being an adaptation from SHAKESPEARE, and then recalled SARDOU'S famous assertion that "SHAKESPEARE has not the slightest talent." SARDOU, in a wrathful epistle to the *Telegraph*, denies that his play is an adaptation and claims that he never uttered the words attributed to him. SARDOU'S words are emphatic and carry conviction with them. Mr. SCOTT was evidently mistaken in thinking that the French dramatist went to SHAKESPEARE for his inspiration.

WHERE there's a will there's always a way to contest it.

PERSONAL.

CRAIGEN.—Maida Craigen has received several offers of engagement since she departed from the Margaret Mather company but she has not yet accepted one of them.

JOHNSON.—Laura Johnson, a pupil of Herman Vezin, has made an unusually favorable impression in a series of dramatic recitals at Prince's Hall, London. It is said that she is desirous to come to this country professionally.

DE VIVO.—The evergreen Signor de Vivo will manage the Alhaiza Concert company this season. The tour will begin with two concerts in this city on the 17th and 18th of October.

MERRIL.—Florence Merril has made a favorable impression as the Countess in Bootles' Baby.

STEARNS.—Frederick K. Stearns, the efficient Detroit correspondent of THE MIRROR, was elected President of the Detroit Musical Society at its annual meeting last week. Mr. Stearns is an enthusiastic patron of music and the drama, and an amateur musician of considerable talent. He possesses a fine collection of musical instruments, and his musical library is said to be unequaled by any private collection in the country.

PIXLEY.—Annie Pixley is accredited with having made a pronounced hit in her new play, Kate.

CAMERON.—Beatrice Cameron is to have an opportunity of appearing in Lesbia at a Madison Square Wednesday matinee before Mr. Mansfield's engagement closes. This classical curtain-raiser was successfully produced at the London Lyceum during the Mansfield season there.

WHEELOCK.—Adelaide Moore has the benefit of Joseph Wheelock's support in her tour, which began on Monday.

BARNES.—Handsome Jack Barnes, who played here last with Mary Anderson, is to return as a member of the Kendals' company.

FRENCH.—Samuel French and Son are being congratulated on managing the prettiest theatre in New York. The Garden Theatre is an ideal comedy home.

MOSS.—Theodore Moss feels the burden of a multiplicity of Star Theatre contracts. Thus far he has been able to clear the track for the Senator's second season's run, except in two cases, where managers decline to forego their previously entered into contracts for the use of the house.

MARSHALL.—The late Frank A. Marshall made provision in his will for the donation of $20 and a picture of "Hamlet and the King" to Henry Irving. His wife, Ada Cavendish, is the residuary legatee.

PAYN.—Adele Payn is organizing a company to go out with Hamlet, Lady Macbeth and Mary Stuart. This will be cheerful news to some of the members of her defunct Dead Heart company.

ROBERTSON.—Agnes Robertson arrived on the *Etruria*, Monday. She has lost no time in consulting lawyers relative to contesting the late Dion Boucicault's will.

WALDRON.—A typographical error attributed J. A. Waldron, of the Albany *Journal*, to the Albany *Express* last week. The *Journal* must not be deprived of the credit of enjoying Mr. Waldron's able services.

AUSTIN.—S. C. Austin has been appointed dramatic editor of the *Evening Telegram*. His predecessor, Ralph Blumenfeld, was summoned to Paris recently by a cablegram from the absentee proprietor of the paper.

STUART.—Clinton Stuart has signed a contract with W. H. Crane to write for him a four-act comedy of American life based upon a scenario of which the star has approved.

KNIGHT.—Mrs. Sloan recently requested the Executive Committee of the Actors' Fund to allow her to remove her son, George S. Knight, from the Pennsylvania Sanitarium where he is now lodged. The committee investigated the matter, ascertained that Mr. Knight was well cared for and treated, and informed Mrs. Sloan that as it was Mrs. Knight's wish her husband should remain where he is, the request could not be complied with. The actor's condition is said to be unchanged. No prospect of a cure is held out by his physicians.

DUNBAR.—Jenny Dunbar, one of Rachel McAuley's pupils, has been engaged by Daniel Frohman for Mr. Sothern's company. Miss Dunbar will be seen in the part of Deborah next Monday night at the Lyceum.

EMMETT.—Katie Emmett is meeting with gratifying success in her Chicago engagement. The third and last week opened on Sunday night at Havlin's to standing-room and there is a lively probability, according to authoritative information, that she will close to one of the largest week's receipts known at that house.

DACRE.—Arthur Dacre and his wife will sail for New York on the 25th inst. by the *Majestic*. He is now touring in England with his own company.

BOYD.—Anna Boyd having relinquished "comedy-melodrama" for burlesque, what becomes of Franklyn Fyles' Overlook?

THE USHER.

In Usherine
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The returning popularity of farce-comedy, as evidenced by the selection of such pieces as All the Comforts of Home, The Private Secretary, Dr. Bill, Aunt Jack and A Pair of Spectacles by leading managers, is a good sign.

At best, farce-comedies cannot monopolize the public attention; but such light and mirth-making pieces demand ingenious construction and bright dialogue and interpretation from skilful actors; therefore, they are worthy of a good share of it.

During the craze for rubbish of the Hoyt stamp, farce-comedy languished. Acrobats, muggers and short-haired, short-skirted vocalists found employment in the grotesque trash that held a long lease of thoughtless favor and threatened, for a time, to extinguish pure farce-comedy (which is a desirable, defensible and somewhat artistic form of entertainment) and farce-comedy actors.

It was the influx of variety performers, specialists, and buffoons created by the Hoytian rubbish that crowded many genuine actors from the stage and left them in wretched idleness.

It was the procession of squeaky-voiced, nimble-heeled Floras, Mandes and Mollies from Heaven only knows where, that swept a large number of actresses into poverty and obscurity.

But the rehabilitation of farce-comedy will change all that. It will renew the demand for actual cleverness in comic writers for the stage; it will supplant imbecile cachination with rational laughter; it will produce a salutary effect on all branches of dramatic entertainment, and it will give occupation to many capable actors and actresses.

Is not that sufficient reason to hail joyfully the downfall of the idiotic usurper and the restoration of the legitimate dynasty of farce-comedy?

Under the Tammany rule certain city ordinances are enforced spasmodically, either to make political capital or for some secret reason.

The theatres are particularly favored in this direction, because they furnish an easy avenue to newspaper publicity, whereby the sporadic vigilance of the government that the *Evening Post* bluntly terms "an organization of liquor dealers and criminals," is widely advertised.

It may have been because a fire commissioner was given seats instead of a box; or it may have been because Tammany and its allies are thoroughly scared by the prospect of the first powerful opposition they have encountered in years and are therefore frantically endeavoring to make a record for efficiency before election in other directions than the census recount; but whatever the real reason, the Fire Commissioners began a tardy crusade against standees in the theatres last week. They notified managers that only one row of these patient auditors would be permitted and they blustered a good deal of Tammany advertising into the papers.

If the first ballot-reform election was not a month distant, and if the People's Municipal League was not in the field to wrest the city from the fat and greasy spoilsmen of the wigwam, without doubt Tammany's eyes would have remained closed to the violation of the fire regulations, as they had remained closed for many years.

Mr. Stanton does not claim that the Dramatic Development Company is either a charitable concern or primarily an art establishment.

It is to be a business concern, conducted on business principles, for the purpose of producing plays at trial performances and disposing of them on royalty afterward.

While this is not at all in line with Antoine's Paris enterprise—for art is the sole consideration there—the new company will undoubtedly stimulate hope in the breasts of unacted authors, and perhaps lead to discoveries as well as developments.

Mr. Barnard's pluck in presenting his own play on his own hook was admirable—I regret that the work was not admirable also, for the author is a brainy, self-reliant, courageous man whose effort to present old materials in a new light was praiseworthy in intention.

But Mr. Barnard is not the sort of writer who is crushed by a disappointment. He set the critics talking, at all events, and he has begun a new comedy before they have finished with their disapprovals of Mary Lincoln, M. D.

It is not easy to be a successful iconoclast. That is one lesson Mr. Barnard can learn from his experiment.

Mr. Lackaye is in his element when he is cast for a well-defined character part. But as the *jeune premier* he is not at home.

This was distinctly proved in Dr. Bill the other night. He is not light enough for the touch-and-go heroes of Franco-British farce, although he seems to have the necessary intelligence and the quality of humorous unconsciousness.

Because this clever young actor has scored hits in several parts well suited to his range, people who imagine that he can play anything have need to recall only his two latest presentations to be undeceived.

COLUMBUS IN OPERA.

Signor Aymer DeValence gave a MIRROR reporter some particulars of the opera called Christopher Columbus that he expects to have produced this season.

"Christopher Columbus," said Signor De Valence, "was originally composed as an oratorio, and was sung in Philadelphia in 1847, and after that in other cities of this country. The composer, Signor Noronha, was a South American and for some time violinist to the Emperor of Brazil. The Spanish text was written by Signor Noronha's wife, and translated by Rev. George W. Bethune. The dramatization is by the well-known organist, Henry Knauff, Sr., who is the senior partner of Knauff and Co., the Philadelphia firm of organ builders.

"Negotiations are pending for the production of Christopher Columbus at Hammerstein's new Columbus Theatre. There is some lovely music in the opera. It may be of interest to you to know that Mr. Knauff is in possession of an original manuscript composed by Queen Hortense, which is introduced in the opera as a triumphal march. There are fine opportunities for scenic effects, and there will be a ballet in the second act."

Signor De Valence, who was sent to Italy by Adelina Patti to have his voice trained, and subsequently became a boy singer of some note, is to sing the leading baritone role in this opera.

SEVERAL IRISH COMEDIES.

Dan'l Shelby, who is in the city, gave a MIRROR representative an account of his plans for this and next season:

"I have made arrangements," said Mr. Shelby, "to manage Edgar Selden this season. He will play exclusively in his piece, Will o' the Wisp, and will open at Bridgeport on Oct. 10. I have booked him after that in various towns of New Jersey, Pennsylvania and Connecticut, and on Nov. 10 he is to open a two weeks' engagement at the new Park Theatre.

"My contract with Mr. Selden is for five years, and I shall have an interest in all of his productions. McKenna's Flirtation will revert to Mr. Selden next year, and the piece will be sent on the road next season under my management.

"But Mr. Selden has written a piece called A Scandal in High Life, that, in my opinion, is funnier than anything on the stage in the line of Irish comedy, and it ought to provoke more laughter than McKenna's Flirtation or Irish Visitors. I am looking about for two first-class Irish comedians to take the star parts in A Scandal in High Life, as I intend to produce the play next season.

"The scenery of Will o' the Wisp is by Lafayette Seavey, and is very fine. There is a picturesque scene, among others, of the ivy-covered chancel of Muckross Abbey. Mr. Selden will be supported by a good company, and W. S. Kusel has been engaged as business manager.

THEATRICAL GAMBLING.

J. S. Murry sends a statement to THE MIRROR concerning the conflicting reports about the recent disbandment of the Michael Strogoff company.

"Last June," says Mr. Murry, "I received a letter while in Chicago, from G. W. Mitchell, offering me the position of advance agent with the Michael Strogoff company. He led me to believe that the organization was well backed. I knew the piece to be a reputed money-maker, so I accepted the engagement and came to New York to look after the bookings, etc. The backers were N. H. Lloyd and C. E. May. G. W. Mitchell was the manager.

"I met Lloyd and May and found that Mitchell had led them to suppose that the show could be sent out for about $700. In the presence of Mitchell I told them it was impossible and that I would have nothing to do with it unless the necessary funds were put up. They agreed to this, and on that promise I consented to use my name and connections to secure good time and a good company.

"All went well until about a month prior to the first rehearsal. Most of the people had to come from New York, and fares had to be advanced. Lloyd, May and Mitchell pleaded temporary embarrassment, but said they would have some money shortly. I therefore induced W. H. Smith, of the Standard Theatre, to guarantee the Ohio and Mississippi Railroad Company the necessary amount for the fares. A few days later Lloyd and May gave Mitchell $250, and about two weeks prior to our opening $500 more. Mitchell was the only man who handled any money, with the exception of $100 which I received from him to pay to the National Printing company, of Chicago, as a deposit.

"When the show opened in St. Louis I discovered that it was indebted to Manager Smith and other parties to the amount of $1,500. Hot weather set in and our business was very bad. Mitchell wanted to go to Kansas City, thinking he could find assistance, so Manager Smith gave him $5 and a railroad ticket. In a few days we received a telegram from him saying that he had found a party with $5,000, and that he would arrive the next Sunday with man and money. Sunday came, but no Mitchell. In the course of the day a telegram from J. J. Lodge, manager of the Kansas City Midland Theatre, was received. It said that the moneyed man spoken of by Mitchell had been prevented from coming by family trouble, but in a day or two he and Mitchell would be in St. Louis.

"This telegram from an apparently disinterested party set all our minds at rest. But days went on and Mitchell did not come, so all hope was abandoned. Then Manager Smith of the Standard Theatre and Sam T. Jack, manager of the Lilly Clay Gaiety company, volunteered to give the members of our company a benefit. It took place and the receipts were $253. This was divided between twenty-two people, the rest of the company having obtained other engagements or having left the city. I myself did not get a penny. I have told my story and I think fully vindicated my position with the profession."

A NEW DEAL.

The trouble that has been brewing so long in the camp of the Hendrik Hudson players has reached a crisis. Fay Templeton will leave the company in Baltimore on Saturday night and her place will be taken by Anna Boyd.

Mr. Unversaght told a MIRROR reporter yesterday that brighter days were ahead, and now that Fay Templeton and Manager Lykens had left the company the show stood a very good chance of becoming a pronounced success.

"New life has been breathed into us all by W. W. Tillotson," said Mr. Unversaght. "He has come to the rescue and, associated with me, intends to fill all dates and make Hendrik Hudson the profitable investment that it would have been before had it been under proper management. Now that Lykens has gone the box-office will have a show."

"Why is Miss Templeton leaving the company?"

"Why does she do anything?" replied Mr. Unversaght. "Her actions are unaccountable. Probably she felt tired of work and wanted a rest. All I know is that she waited till a few days ago before she notified me of her intention to leave, and I had all I could do to find some one to take her place. But 'it's an ill wind that blows no good to any one,' and I think the show will profit considerably by Miss Templeton's fickleness. Anna Boyd can make twice as much of the part as Fay did. The company as organized now is stronger and better in every way than when we first opened in New York."

"Has Mr. Lykens left the management for good?"

"Yes, and good riddance, too. All the properties of the company belong to me."

"How did you become associated with Lykens?"

"Why, nearly twelve months ago Lykens came to me and told me he knew of something good if he could get hold of a man with money. I happened to have a matter of $5,000 lying idle in the bank and I asked for particulars. He told me about Hendrik Hudson, said he could get a contract from Fay Templeton, and, in short, put a capital show on its legs for very little money. The agreement was that he was to furnish the experience; I the cash. Since then I have found that his store of experience was mainly built on his own imagination. It resulted, therefore, in my paying down the cash, and, now that I was in for it, submitting to his incompetency. The piece was put on and the business was good. But in spite of good business there was a weekly loss of $200 in the box-office. Moneys were spent and unaccounted for, and I naturally kicked. Since then there has been war between Lykens and myself. I am glad of it. I know my man now, although I have paid dearly for it. However, all will yet go well. Hendrik Hudson will win on its merits, and this, combined with a good company and proper management, will win us back what we have lost."

Miss Templeton is in Baltimore. Her statement will probably be forthcoming next week. THE MIRROR is given to understand by members of the company that she has worked hard and faithfully for its success under the most annoying circumstances. Had Miss Templeton been as "fickle" as Mr. Unversaght seems to believe, she would have very likely washed her hands of the whole affair when the show fell into a demoralized and rebellious condition at the close of the engagement at the Fourteenth Street Theatre. In that case Mr. Unversaght would not have been able, in all likelihood, to reorganize the troupe as he has since done.

Last Saturday night Vernona Jarbeau's manager received a telegram from the present management of the Fay Templeton company offering Miss Jarbeau a partnership if she would consent to take Fay Templeton's place and consolidate her company with the Hendrik Hudson organization. Miss Jarbeau declined the offer. She informed a MIRROR representative later that her present business was so good that, liberal as the offer was, she could not give up a certainty for an uncertainty.

Yesterday (Tuesday) afternoon a MIRROR reporter was assured at one of the dramatic agencies, that John W. Rosenquest and John H Russell had signed a contract with Fay Templeton according to which Miss Templeton is to appear next season under their management.

MISS MATHER'S MISHAP.

While in Kingston Ont., last week, Margaret Mather had a narrow escape. She was playing Juliet and in the death-scene wounded herself unintentionally.

The property dagger had been mislaid and the only substitute available was a sharp poignard belonging to a member of the company. Miss Mather forgot herself and plunged the point into her side. She pluckily managed to hide the accident from the audience and played the scene out. On the fall of the curtain she was carried to her room.

An examination by a physician showed that the weapon had penetrated the flesh only an inch below the heart. The next night Miss Mather was playing as usual, and none the worse for her little mishap.

PROFESSIONAL DOINGS.

OWING, to the stringency of the Fire Department regulations against overcrowding, several hundred people are being turned away nightly from The Merry Monarch at the Broadway Theatre.

FRANK WILLS is repeating his success as the Professor in Two Old Cronies. Ada Deaves and Charles Jerome have also made hits in their respective roles. Manager W. C. Anderson says that the receipts are thirty per cent. better than they were last season.

CHARLES A. LOVER writes that he has commissioned Scott Marble to write a new piece in which he intends to star during the season of 1891-92, as his contract to appear in the Hilarity company will expire at the end of the present tour.

JOHN WHITELEY, manager of the MacLean and Prescott company, writes that Cleopatra, the dramatization of Rider Haggard's novel, was produced at Louisville on Sept. 24 with great success. R. D. MacLean appeared as Hermachis and Marie Prescott as Cleopatra.

ALMA STRONG, leading lady of The Paymaster company had a birthday party at Buffalo last week. The guests assembled at the Tafft House after the performance, and were entertained with recitations and songs by members of the company.

THERE is to be a benefit matinee in behalf of the Little Mothers' Society at the Fifth Avenue Theatre on Oct. 16, when Marguerite St. John is to appear in Passion's Power, an adaptation by Arthur Shirley and G. M. Wood of Jules Claretie's novel, "Prince Zilah."

MRS. KENDAL will arrive in New York next Saturday. She is accompanied by one of her children—a young girl of sixteen.

THE popularity of The Master of Woodbarrow with theatregoers has been so great that extra matinees have been found necessary. The Lyceum Theatre has opened its season most auspiciously from the box-office point of view.

H. J. LESLIE, manager of the Lyric Theatre, of London, arrived in New York last week. He has brought over from England 276 costumes, to be used in a spectacular piece that is to be produced at the Auditorium of Chicago in November, and it is to be presented in New York during the month of January. It is likely that Birdie Irving, the solo dancer, who came over with Mr. Leslie, will appear in The Red Hussar, now running at Palmer's Theatre.

THE managers of New York city theatres have been notified by the Fire Department that the sale of admission tickets must be limited hereafter to a single row of standing spectators in the last row. Manager Sawyer, of the Broadway Theatre, on receiving the notification, had silk ropes strung so as to pen in the standing spectators between the last row of seats and the rear wall. It is a singular circumstance that the notification was issued the day following Fire Commissioner Robbins' visit to the Broadway Theatre.

H. S. TAYLOR returned last Monday from Montreal, after superintending the opening performances there of A Man of the World and Aunt Jack, with Joseph Haworth in the principal role.

THE will of John A. Duff, the father-in-law of Augustin Daly, was offered in probate last week. The date of its execution is July 29, 1861, and Mary Duff, the widow, is named as the sole executrix. Each of John A. Duff's children is to receive $1,000. The balance of his estate is to go to the widow for life, and at her death is to be divided equally among the children or their heirs.

JULIUS CAHN, who is in charge of the booking department at Charles Frohman's offices, has returned from a short vacation.

WILLIAM J. GILMORE'S latest enterprise, The Sea King, is meeting with great success upon the road. Everywhere it has played it has drawn good houses, and has been received with every evidence of favor.

THE bookings of the Zozo company in New England cover October, November and December. Zozo has heretofore proved popular in that section of the country, and is likely to be more successful than ever this season, owing to the general efficiency and attractiveness of the reconstructed company.

CHARLES BARNARD is at work upon his new play for Douglass Atherton. It is to be a comedy of real New England life with a strong eccentric part for Mr. Atherton. The play is entitled Cynthia Burdock, and will be brimful of fun woven into a story of half-curious, half-comic heart experience. Mr. Atherton has already collected a wonderful array of properties and costumes to be used in the new play, all of the things being of historical as well as artistic interest.

T. C. HOWARD'S stock company finished a profitable week's engagement at the new City Theatre of Cohoes, N. Y., last Saturday. Mr. Howard's comedy company is playing in Maine this week.

NORMA WILLS was unable to appear in Two Old Cronies at the Grand Opera House of Brooklyn on Monday evening, owing to her prostrated condition, caused by the death of her mother. Her brother, Frank M. Wills, who plays the leading role, manfully went through the performance in spite of his grief.

MRS. LESLIE CARTER and her company will begin rehearsals at the Berkeley Lyceum on Oct. 15 to prepare for the opening performance of their engagement at the Broadway Theatre on Nov. 10. In addition to The Ugly Duckling, Mrs. Carter intends to appear in Sybilla and Effie Deans this season, both plays having been prepared for her by David Belasco.

BRANCH O'BRIEN arrived from Pittsburg yesterday to arrange the preliminaries of Effie Ellsler's engagement at the People's Theatre next week. Mr. O'Brien states that Miss Ellsler and her father, John A. Ellsler, received an ovation at Pittsburg last Monday evening, where the latter was at one time a popular manager.

AT THE THEATRES.

GARDEN THEATRE.—DOCTOR BILL.

A farcical-comedy in three acts, adapted from the French by Hamilton Aide.

Wm. Brown, M. D. (Doctor Bill)	Wilton Lackaye
Mr. Firman	J. W. Jennings
George Webster	J. B. Polk
Mr. Horton	George Becks
Baggs	Graham Henderson
Mrs. Brown	Isabelle Evesson
Mrs. Firman	Mrs. Louisa Eldridge
Miss Fauntleroy	Edith Kenward
Miss Firman	Jane Grafton
Ellen	Louise Allen
Mrs. Horton	Sadie Martinot

There was as much interest to see the Garden Theatre as to witness Dr. Bill last Saturday night, when the new playhouse and the new farcical-comedy were simultaneously turned over to the public and the critics.

The public—or as much of it as could get seats and boxes at fabulous prices—crowded the beautiful place and exhausted the more or less restricted list of "first-night" adjectives in expressing its delight therewith. The critics, who paid nothing, agreed with the public for once, but expended so much approval on the architecture and decorations that they had none left to bestow on the piece.

And in all verity, the Garden Theatre is the very gem of playhouses. Its novel interior arrangement; its delicate yet daring ornamentation; its air of brightness and of comfort—these are unequalled by any house of its size that we know of on this broad continent—which boasts the finest theatres in the world. It seems to invite ease and to lure laughter. It was evidently the aim of the architect, Mr. Stanford White, to design a home for comedies, and he has succeeded in attaining it.

It will not be so easy, perhaps, to find comedies worthy to occupy the house. Doctor Bill falls a trifle below the standard that should be maintained at such a house.

It is a slender little piece, bearing outward evidences in its English guise of its French origin. Mr. Aidé has done the work of adaptation only fairly well. His dialogue is neither so terse nor so pointed as we have a right to expect in a farcical-comedy of the first rank, and he does not seem to have developed all the opportunities for humor that the theme and its complications contain.

The first act is dull until the appearance on the scene of one of Doctor Bill's former theatrical patients, when the fun sets in briskly and brings the curtain down with roars. The second act is full of bustle and comic entanglement, and it saves the piece. The last act is as stupid and explanatory as most last acts are in this kind of work.

The cast contains some clever people, who will be seen to better advantage when they have forgotten their first-night nervousness and uncertainty.

Miss Kenward, of the London cast, was not on the scene more than a dozen minutes, but as the skirt-dancing, "knowing" Miss Fauntleroy she made the one distinct and pronounced hit of the night. Mr. Lackaye as the amative but well-meaning Doctor Bill, whose pre-marital predilections have paved the way for his post-marital miseries, was not in his best form. He was not very sure of his lines and he utterly lacked the ease and *finesse* which a Wyndham or a Wallack could display to immense advantage in such rôles. But then, it is not to be expected that a player whose experience has been confined chiefly to heavy parts and character impersonations can develop into an acceptable light comedian in a night.

Mr. Jennings was amusing as one of those excitable old men that he knows how to present so well. Mr. Polk, of the men, was easily first with his extremely clever sketch of a sappy woman-hunter. Mr. Beck was sufficiently explosive as the jealous chief-of-police, and Mr. Henderson presented the stage butler in conventional style.

Miss Martinot's art is too dainty and microscopic for such a character as Mrs. Horton. It is not a good part. Her gowns justified the term ravishing. Nothing nearly so seductive in the matter of costumes has been seen on the stage this season, unless it is Miss Evesson's filmy toilettes in the same piece. Miss Evesson had little more to do than display them and captivate the epicurean eye once again with her peaches-and-cream beauty.

Mrs. Eldridge as a middle-class mother-in-law was seen to some advantage, while her hoarse cries of "Lou-*ees*-a" in the second act brought down the house—to use an archaic expression. Louise Allen made a pretty maid.

Doctor Bill is sumptuously staged. The elaborate drawing-room shown in Acts One and Three reflects great credit on the artist, Homer Emens. Mr. Hoyt's drop-curtain, after Boldoni's "Park at Versailles," is the most beautiful and appropriate that celebrated artist has yet painted.

PROCTOR'S.—MARY LINCOLN, M. D.

A play in four acts, by Charles Barnard.

Mary Lincoln, M. D.	Mary Shaw
Hesbiah Lincoln	Mrs. E. A. Eberle
Eliza Wisby	Grace Filkins
Matilda Wisby	Kenyon Bishop
Dorothy	Little Elma
Abijah Rollins	T. G. Herndon
Thomas Kenwood	John E. Kellerd
Ted	Sumner Clarke

Mr. Barnard's play Mary Lincoln, M. D., which was tried last Thursday afternoon at a matinee in Proctor's Twenty-Third Street Theatre, attracted critical attention because it was the first attempt at serious play-writing by the author of The County Fair, and because the promise was held forth that in it there would be made some radical departures from the accepted and familiar rules of stage composition.

Mr. Barnard had the assistance of several capable actors in this experiment, while an audience of intelligent and not unfriendly people witnessed it. The result was a disappointment. Mary Lincoln, M. D., fell short of the artistic requirements of the times, and the new departures conceived by the author proved less satisfactory than the old conventionalities.

The first act was interesting in its own way, chiefly for the reason that it presented a picture of New England shrewdness and austerity in sharp contrast to the liberated instincts of a broad and brainy woman from the urban centre of culture and refinement. There was remarkable fidelity to truth in this picture, which was not the less suggestive because there had been much attention paid to the elaboration of the smallest details. But the succeeding acts were tame and dreary, and as the plot was thin and stale, and as such innovations as "characters who are assumed to be in the neighborhood of the scene of the play" and a strenuous endeavor to foist commonplace into the foreground were wearisome, the interest excited by the opening act soon gave place to boredom.

Mary Lincoln, M. D., would doubtless make entertaining reading in the pages of the *Century* or between the covers of a book, because it has unquestionable literary merit, and its lack of action and events would be no drawback to the lover of character analysis. Mr. Barnard has it in him to write good plays on accepted lines. When he has proved his strength in the field that offers comparisons, it will then be time enough for the innovations that his honest convictions have evolved.

Miss Shaw gave an intelligent performance of the clear-headed heroine. Mrs. Eberle furnished a lifelike portraiture of a sharp-tongued, inconsiderate New England housewife. Miss Filkins was a pretty Eliza—nothing more. Mr. Kellerd played Kenwood in a manly fashion and Mr. Herndon was at home as Abijah, the farmer.

GRAND.—MY JACK.

On Monday night the sensational melodrama of My Jack was presented by Walter Sanford at the Grand Opera House. The piece has the advantage of some pretty scenery by the late Matt Morgan. The company was competent and painstaking.

Charles Frew was clever in the Irish character part of Pat Doolan, and George Hoey was acceptable as Sir Edward Vanburg. The part of the Greek villain, Panitza, was well played by P. A. Anderson. John E. Martin was seen to advantage in the role of Peter Meredith, an old seaman, and Edgar Forrest acted efficiently as Charles Prescott. Walter Sanford personated Jack Meredith with considerable spirit and was the recipient of frequent applause.

Ethel Barrington played Dorothy Prescott with pathetic feeling and winning grace. Kate Meek was well suited to the part of the blind widow. Jennie Christie as Mary Ibbetson was animated and humorous and Mary Lytton proved comely and competent as Sally, the fisher-girl.

Next week, Primrose and West's Minstrels.

JACOBS' THEATRE.—MONTE CRISTO, JR.

Monte Cristo, Jr., replaced the burlesque of Carmen at the Third Avenue Theatre on Monday night, when Corinne commenced the second week of her engagement at that house to a large audience.

The bright little star is as "peart and chipper and sassy" as ever in the title role, and her singing and dancing were frequently encored.

James Sturges is rather vociferous at times as Dr. Villefort, but his humorous antics seemed to greatly delight the audience, and his rendering of "The Great Ballyhooley" song in the second act evoked thunders of applause.

Tony Williams also gave general satisfaction as Noirtier, but chiefly distinguished himself by clever imitations of Frank Mayo, Edward Harrigan and Frank Bush.

Signor Brocolini as Danglers made the most of his limited opportunities, and Roberta Crawford sang acceptably in the role of Mercedes. Helen Harrington led the Patrol March with considerable dash, and the military tactics of the feminine guards were quite remarkable for the precision with which they were carried out.

Next week, Fabio Romani.

HAMMERSTEIN'S.—THE SEA KING.

It was an entirely new cast that presented The Sea King at Hammerstein's Opera House on Monday night and, it must be confessed, a weaker one than that of its original production in this city at Palmer's Theatre.

Ada Glasca, the Dolores, has a voice particularly strong in the upper register, but she either lacks the discretion or the art to hide its weakness in the lower notes. The antics of R. E. Graham as Don Bamboula, were vulgar and painfully aggressive. Mark Smith was satisfactory as Mateo de Quevedo, but his voice is hard, metallic, and unfeeling. Katie Gilbert as Rosita and Rose Dana as Miguel, acquitted themselves creditably. The rest of the company were barely acceptable. The noise on the stage during the entire acts was unnecessarily loud and exasperating.

Mr. Hammerstein announces that this is the last week in the history of this theatre as a combination house. After next Saturday night it will be closed until Oct. 11, on which date it is to be reopened by Hammerstein's English Opera company in Ernani.

TONY PASTOR'S.—VARIETY.

A full house greeted the Nelsons' combination at Tony Pastor's Theatre on Monday night. Judging from the rounds of applause that were awarded each "turn" the audience was highly elated.

Among the specialties the following deserve particular mention: Lottie Mack, dancing vocalist; A. H. Nelson, dialect comedian; Bland Sisters, duettists; Conroy and Mack, Irish specialties; and the Nelsons, in acrobatic feats.

AT OTHER HOUSES.

This is the second and last week of the Howard Athenæum Star Specialty company at the Bijou.

The Merry Monarch will relinquish the Broadway Theatre stage to Agnes Huntington in Paul Jones after Saturday night's performance.

The run of Madame Angot is drawing to a close at the Casino. The fiftieth performance occurs on Thursday evening, when handsome souvenirs are to be distributed to the audience.

All the Comforts of Home is filling Proctor's Theatre at every performance.

There is no abatement in The Senator's popularity at the Star.

The County Fair is being held with customary patronage at the Union Square.

The Windsor attraction this week is Daniel Sully in The Millionaire.

Good Old Times is in its last week at the Fourteenth Street Theatre.

Joggles will continue to be performed throughout the week at the Fifth Avenue Theatre.

Paul Kauvar is delighting Eatside audiences at the People's Theatre this week.

The Sisters Levey's statuesque comeliness and graceful dancing in A Parlor Match have brought prosperity to the box-office of the New Park Theatre.

The series of special matinee performances of The Maister of Woodbarrow will be inaugurated at the Lyceum Theatre this week.

Anton Seidl and his metropolitan orchestra afford the opportunity of passing a delightful evening at the Madison Square Garden Amphitheatre.

Madame Angot, Gilbert and Sullivan's medley, and Carmencita are still the principal attractions at Koster and Bial's Concert Hall this week, and continue to draw large audiences.

All critical notice of Sydney Rosenfeld's new comedy, The Whirlwind, in which Helen Dauvray was announced to appear at the Standard Theatre last (Tuesday) evening, is necessarily deferred until next week.

CORRESPONDENCE SUMMARY.

The subjoined is a résumé of interesting items culled from the correspondence department, this week, where the matters in full will be found by referring to the city and State indicated.

It took half an hour to empty the Avon Theatre, Stockton, Cal., when W. J. Scanlan played there on Sept. 18 to standing room; there being only one exit from that house.——The *Evening Tribune*, Galveston, Texas, containing cast of performance, is distributed as the programme in the Tremont Opera House in that city.——Manager Hart, of the Allentown, Pa., Music Hall hired a gang of Lehigh Valley Railroad laborers with a complete outfit for the track-laying scene in Dan Sully's Millionaire.——A young business man of Brockville, Canada, obliged a prominent singing comedian to make an apology for referring to him from the stage in the "Jack pot" verse of his song. Served the comedian right.——There is war between City Bill-poster John Mulvihill and L. M. Crawford, himself a veteran bill-poster, in St. Joseph, Mo.——The Standard Opera company stranded at Council Bluffs, last week.——Adah Richmond's Chow-Chow company closed at Williamsport, Pa., Sept. 19.——Manager Lothrop must be infusing considerable vitality into staid, old Portland, Maine, for our correspondent says: "Portland people are enjoying the rare experience of a liberal policy in the management of theatrical attractions."——Capt. T. L. Morse, a veteran steamboat man, and Jennie Calef averted a stampede on an alarm of fire being raised in the Opera House at New Iberia, La.——Captain E. J. Pennypacker, manager of the Opera House, Wilmington, N. C., died very suddenly of heart failure.——Robert Fiske, of the Zozo company, while in Tamaqua, Pa., said to our correspondent: "THE DRAMATIC MIRROR is the neatest paper printed, and the only theatrical journal that tells the truth."——Anna Boyd produced her new play, Overlook, at Hartford, Sept. 22. The piece is said to be decidedly weak, except the last act.——The members of the Andrews Opera company are nearly all cyclists, and three of the men rode on their wheels from Quincy to Hannibal, a distance of twenty miles, on the day they appeared in the latter city.——The Auditorium, the new theatre at Spokane Falls, was recently dedicated by the Carleton Opera company.——Crops of all kinds in the Northwest are reported to be very abundant this year.——The $75,000 opera house which the Canada Pacific Railroad is building at Vancouver, B. C., is nearly completed.——Emil Habenorn, husband of Margaret Mather, is credited with having gained a new pair of lungs while sojourning for the past year at Los Angeles, Cal.——The New Grand Opera House at Memphis, Tenn., seating 2,300, was dedicated last week. The opening was a red letter event in the theatrical annals of that city.——Manager Berquist, of the Opera House, Galesburg, Ill., received a large number of replies from standard attractions to an advertisement which he inserted in THE DRAMATIC MIRROR.——A Man From Maine, a war drama in four acts, written by Harry Meredith, was successfully produced at the Alcazar, San Francisco, Sept. 23. The play has a fine tableau of the Battle of Stoney Bridge, and portrays some of the horrors of Andersonville, where the author of the drama was confined several months as a Federal prisoner.

SUNDRY COMMENTS.

Brooklyn Eagle.

Vincent Sternrovd, an actor, writes to THE MIRROR his opinion of The Passion Play. He found it affecting but sad, and thinks it is run to make money. "In some respects the play is ghastly; in others, dreary; in all, unnecessary." Then it is probably like quite a number of other plays.

Albany Evening Journal.

THE DRAMATIC MIRROR this week has a special and timely interest, as it contains much valuable matter relating to the late Dion Boucicault. Not the least valuable of this matter is an article describing his experiences with his first play from the pen of the gifted man whose death shocked the dramatic world.

Pittsburg Dispatch.

THE NEW YORK DRAMATIC MIRROR remarks that in spite of all denials, the ill health of Edwin Booth is a fact. The accuracy of THE MIRROR in all matters of theatrical news is undisputed.

Albany Evening Journal.

The inartistic nude is exciting the dramatic atmosphere of New York, and THE DRAMATIC MIRROR opens the vials of righteous wrath upon "the brazen actress," "the mercenary manager," "the brutal" patronizing mob and "the pandering newspapers," whose concord has made a startling exhibition in The Clemenceau Case continuous and profitable.

Baltimore American.

The reigning dramatic sensation of New York continues to be the shameless exhibition in The Clemenceau Case. It is practically the play.

It is surprising how little adverse comment this exhibition has aroused in the local press, one of the principal journals, indeed, rather defending it in an article written by a prominent critic.

In refreshing contrast to this indifference, or something else, THE NEW YORK DRAMATIC MIRROR, in a leading article, boldly and uncompromisingly denounces the vile show, pertinently observing that it is calculated to degrade the dramatic profession in the estimation of decent men and women, that its odium will be flung also on innocent people, and that it furnishes the opponents of the drama with a powerful and unanswerable argument and asks, "Can the American profession afford to remain silent on this matter?"

The first prompt reply is given by Gustave Frohman, who has refused to have anything more to do with the booking of the play. It is noticeable that no attention whatever is paid to the acting of the actress in question—that is evidently a minor matter, tights, not talent, being the standard of her worth—yet she chatters to reporters about "the requirements of art." Heaven save the mark! "O Art, how many crimes are committed in thy name, and in sounding thy depths, how fools rush in where angels fear to tread!"

LETTERS TO THE EDITOR.

THE HANLONS' REJOINDER.

BOSTON, Sept. 27, 1890.

To the Editor of the Dramatic Mirror:

SIR,—Your issue of the 20th inst., contains a letter from Messrs. Rich and Harris, managers of the Hanlon-Volter combination, in which those gentlemen intimate that we are seeking to advertise ourselves "at the expense of the world's greatest trapeze artists."

This is a trifle too much to pass over in silence.

We have preserved the utmost courtesy in our communications on this subject. We have never objected to the young men at the Academy of Music, who had been our apprentices, using the title of "Hanlon" nor to their getting any benefit they could from our name. We received them cordially in this country and recommended them to the very favorable consideration of the American public. We telegraphed them our sincere sympathy in the distressing injury to one of them, and we still wish them well, whatever their managers may have caused to be said. But when it was stated that they were "the original Hanlons" that they "knew of no other Hanlons" and that William O'Mara and not our brother William was "William Hanlon" it was time to defend our right to our own name and make the necessary corrections. Certainly no one can object to the manner or terms in which this was done.

Messrs. Rich and Harris do not deny that their proteges are Patrick Carmody and William O'Mara, and therefore not Hanlons; they do not deny that Carmody and O'Mara were simply our apprentices, instead of being original Hanlons. Yet they close with the marvellous *non sequitur* that we are seeking advertisement by defending our right to our name.

We shall not notice any further communications on this subject. The public can judge for itself the merits of the matter, and, to use the words of Messrs. Rich and Harris, can "fathom the reason that prompted them to write the communication in question."

Very respectfully,
HANLON BROTHERS.

AN ACTRESS SPEAKS.

HARTFORD, Sept. 28, 1890.

To the Editor of the Dramatic Mirror:

SIR,—Your editorial headed "The Nude in Dramatic Art," speaks my sentiments, word for word. You are right in saying that we cannot afford to keep silent in the face of this indecency, committed in the name of our art.

Yours sincerely,
LULU KLEIN.

MR. PASTOR NOT IN IT.

NEW YORK, Sept. 30, 1890.

To the Editor of the Dramatic Mirror:

SIR,—Great injustice is done Mr. Tony Pastor in the publication of the report that Mr. Pastor was mulcted in the sum of $2,500—damages in a suit brought in the United States Court for infringement on a metallic corset and optical illusion.

We are pleased to inform you that Mr. Tony Pastor is one of the very few litigants against whom no judgment of any kind was ever recorded. In the present instance, the judgment against Mr. Pastor, like the patent, is nothing but an illusion.

Mr. Pastor was never sued, and consequently never appeared in court as a defendant in the suit instituted by Mr. Wood; and, in view of the fact that a dissemination of the report that a judgment has been recovered against Mr. Pastor may do him an injury, we hasten, at his request, to ask you to make a prominent denial of the same.

Yours very faithfully, HOWE AND HUMMEL.

[The report referred to by Mr. Pastor's lawyers was published in the New York papers of Tuesday morning. Seventeen managers were named in the suit brought by Mr. Wood, but we are informed that only one, Jules Greenbaum, was the actual defendant.—Editor DRAMATIC MIRROR.]

MANAGERS' MESSAGES.

WHEELING, W. Va., Sept. 30.—Gray and Stephens opened at the Grand Opera House in their new play, Vesper Bells. "Standing room only" sign displayed at half-past seven. And this in opposition to The Editor company.

O. C. GENTHER.

CHICAGO, Ill., Sept. 27.—County Fair closed a five weeks' engagement at Columbia Theatre to forty thousand dollars.

ALF. HAYMAN.

NEW ORLEANS, La., Sept. 29.—Standing room only at half-past seven. Largest audience in the history of the Grand Theatre.

CLEVELAND'S MINSTRELS.

CHICAGO, Ill., Sept. 29.—The Stowaway turned people away every night at the Standard last week. This proves that a good show can play to paying business at this house.

JACOB LITT.

PITTSBURG, Pa., Sept. 30.—Byron's new play, The Plunger, opened to the biggest business of the season. The piece an immense hit.

R. M. GULICK AND CO.

LAWRENCE, Mass., Sept. 30.—A Silent Partner opened the season here to-night. Great success. Thomas Murray and company a big hit.

J. C. MILLER.

LETTER LIST.

The following letters await their owners at this office. They will be delivered on personal or written application. Letters advertised for 30 days and not called for will be returned to the post office. Circulars and newspapers excluded from this list.

Amber, Mabel
Adams, Mrs. S. A.
Adams, C. H.
Abbott, Emma
Adams, E. D.
Alsop, Rose
Bernard, Fannie G.
Baker, Geo. A.
Butler, Alice
Bland, L. E.
Barry, Nagle
Brady, W. A.
Baldwin, W. S.
Blakemore, H. D.
Bingham, Marie
Burril, J. F.
Backus, F. Fred.
Belmont, May
Brown, W. Potter
"Burglar" Co.
Bevy, Matt E.
Bepton, Frederic
Belini, Laura
Bertini, Rosa
Barton, W. B.
Baker, Lewis
Cross, E. J.
Curtiss, Blanche
Colburn, S. K.
Clifton, Geo. J.
Coggswell, Miss C.
Cade, Alice
Camille, Josie
Chezetti, Jules
Drew, Lillian
Daniels, Chas.
Dayton, Henri
Dillon, Clem
Deacon Brodie, Mg'r
Daniels, Frank
Dent, F. E.
Dixon, Fred.
De Cez, Jno. F.
De Sue, Nadage
Dare, Minerva
Eddy, Jennie
Fort, Grace
Fareham, Wm.
Fiske, Oliver T.
French, Nellie
Fosmer & Shorton
Forsythe, Kate
Floyd, Geo. F.
Filkins, Grace
Florence, W. J.
Granger, George M.
Goldthwaite, Dora
Gilman, Ada
Goulland & Malley
Gallaher, Alberta
Gagnille, Guy
Geiger, Richard H.
Greenwood, Marie
Gardiner, C. S.
Grahame, J.
Gouge, Geo. E.
Garrett, Miss M.
Gibbs, Robt. P.
Hillstrom, Marie
Hillis, O'Kane
Hunt, Chas.
Hamilton, William
Hamilton, Theodore
Hunt, Ella
Hadley, Alberta
Harrison, Mr.
Hanford, Chas.
Howard, Bronson
Hall, Jesse
Haworth, Jos.
Hazzard, H. G.
Hamilton, Lou
"H. W. F."
Howe, Junius
Hooker, Mrs. Fred.
Jerome, Fred.
Johnson, Mrs. Martha L.
Johnson, Geo. A. D.
Jane, George W.
Kingdon, Francis
Kent, Charles
Keene, Thomas W.
Kemble, Frankie
Kellogg, M. T.
Knight, Ulrich
Leland, Edward
Lennox, Fred.
Livingston, Al.
Leland, Matt
Laurent, Mrs. H.
Langry, Otto
Livingston, Alice
King
Lippmann, L.
Langdon, W. H.
Mallows, Donna
Muir, Flossie
Myers, Mary
Mawson, Ed. S.
McKee, Frank
McCall, Mr.
Morris, Wm.
Mackaye, Steele
Magee, J. J.
May, Olive
Murphy, Jos.
Morrison, Lewis
Moss, Walter S.
McNish, Frank E.
McLean, Catharine
Mayo, C. H.
Morris, Jas. A.
Malcolm, Fleming
Moulton, Blanche
McKay, F. E.
Morton, Harry
Mirror Quartette
Montague, W. A.
McWade, Robt.
Markham, Pauline
Mills, T. E.
Nelson, Virginia
Norcross, Frank
Norris, J. D.
O'Conor, Jos. Osmi
Osborne, Rose
Paxton, Geo.
Power, Hattie or Fabbozzi, Joe W.
Parsloe, Chas. T.
Paulton, Harry
Phelps, J. Gaynor
Power, W. H.
Parker, Georgie
Pratt, Chas. M.
Perry, Thos. E.
Pierce, Lydia
Reynolds, Jos. P.
Reilly, James
Royle, Edwin M.
Roberts, Frank
Rhea, Mike
Rossil, Lillian
Robinson, Chas.
Roberts, Fred.
Sydney, Myra
Sweeney, T. S.
Shaw, Wm. R.
Schuster, Fabian
Scott, John Philip
Satterlee, Jennie
Sannon, Bessie
St. Felix Sisters
Scott, W. F.
Saxton, Ernest
Smith, Mrs. Sol
Trask, Henry E.
Tillotson, W. W.
Tannehill, Jr., Frank
Tyler, Geo.
Tod-wood, A. S.
Vroom, Ed.
Vane, Lilla
Yokes, May
Wareham, Harry
Warner, Edwin
Williams, Robert H.
Wynne, Agnes E.
Weber, Joseph
Winthrop, Ethel

OBITUARY.

Mrs. J. B. Hogan, professionally known as Mabel Norton, died at Hot Springs, Ark., Sept. 14, of an intestinal ailment and weakness resulting from a surgical operation performed just a few days previous to her death. Her remains were interred in Hollywood Cemetery. The funeral services were conducted by the Rev. Mr. Gibbs, of the Episcopal Church. The deceased was thirty-four years of age, and was married to J. B. Hogan, Nov. 6, 1876, at Nashville, Tenn. She had been a member of Herbert's Comedy company, Mabel Norton Comedy company, and more recently with Little's World. She leaves one child, Leota W., daughter by a former marriage.

Abe Lyons, the popular correspondent of THE DRAMATIC MIRROR at Waco, Texas, died last week after a brief illness. The entire press of that city paid a touching tribute to the memory of the deceased, who was universally beloved and respected in that community. He was very accomplished, being a vocalist, comedian and an instrumental musician of rare ability, and although often solicited to become a professional performer, he resisted and lent his talents only socially and for charity's sake. He was a salesman in the leading business house of Waco. He was only in his twenty-second year, and his parents and relatives have the sympathy of THE DRAMATIC MIRROR in their bereavement.

Elizabeth Wills, who died at her residence, 1084 Park Avenue, New York, last Monday, is the mother of Frank M. Wills and Norma Wills, of the Two Old Cronies' company, and also of the specialty actors, George and John B. Wills. Mrs. Wills was in her sixty-fourth year, and her funeral is to take place this (Wednesday) morning. The interment will be at Woodlawn Cemetery.

MR. LYKENS' SIDE OF IT.

Will Lykens was seen late yesterday afternoon, and he gave his version of the Fay Templeton troubles, referred to in another column. He was told what Mr. Unversagt had said concerning his management.

"What Mr. Unversagt says is untrue," said Mr. Lykens. "It is false that I went to him in the first place; it is false that I have left the company. I still own a half-interest in the Fay Templeton Burlesque company.

"Both I and my partner have put time and money into the enterprise, and besides my signed contract I feel I am fully entitled to my share.

"Mr. Unversagt's veiled accusations of crookedness in the box-office are not based on fact. All moneys spent have been faithfully accounted for. And as for my incompetency, I have just had three offers to take companies out at once.

"Fay Templeton is playing in Baltimore this week under the management of Mr. Deane alone. She won't recognize Unversagt as responsible. Her reason for leaving the company is that she is tired of all this internal dissension. I believe Unversagt was jealous of me from the moment the show began to make money. He wanted to make me resign and failing in this he attacks me openly with accusations he cannot prove."

WORKS A THEATRICAL MINE NOW.

One of the best-liked managers on the road is Colonel Drew, manager of Rich and Harris' Hanlon-Voltet and Martinetti company. He is a newcomer in the theatrical world, and the position he now holds marks his managerial début.

Colonel Drew is a well-known man out in Eastern Oregon, where he used to manage a gold mine with considerable profit to himself and the owners. It was while he was connected with the mine that he met Rich and Harris, both of whom were interested in it. They were struck with Mr. Drew's intelligence and managerial perspicuity, and straightway made him a handsome offer to come East and conduct the fortunes of their present organization.

Colonel Drew's experience with gold mines stood him in good stead. He immediately set to work, and is now working one for Rich and Harris. Colonel Drew is a typical American, five feet ten inches tall, with a bronzed and bearded face that smiles on his friends and is feared by his foes.

LIDDSA MISKA has been compelled, through severe illness, to resign from the Dark Secret company, and taking the advice of her physician, is to sail to-day (Wednesday) for Europe, to recuperate under her mother's care. Her manager, Charles B. Jefferson, was most considerate during her illness, and greatly regrets the loss his company will suffer through Miss Miska's temporary absence.

WEBSTER C. FULTON is writing some new songs for Charles Reed of the City Directory company. W. S. Mullaly, the musical director of the company, is to supply the melodies.

THE firm of A. L. Rankin, J. A. Woods, and E. F. Harris have established the Star Theatrical Agency at Frohman's Dramatic Exchange, 39 West Twenty-eighth Street, to supply companies with chorus singers, choir boys, ballet dancers and supernumeraries.

MARIE TEMPEST is to stay in this country for some time, and her manager, H. J. Leslie, states that after the close of The Red Hussar run, she may appear at Palmer's Theatre in Dorothy and will subsequently appear there in Doris. It is also given out that Ancot Messager is writing a new opera for Miss Tempest.

AFTER DINNER DRINK OF THE WORLD
is the celebrated Marie Brizard and Roger Anisette Creme de Menthe Marasquin or Curacoa. T. W. Stemmler, Branch House, Union Square, N. Y.

From the Charleston, S. C., [illegible]

SMASHING THE RECORD

The Opening Night at O'Neill's Grand Opera House—A Minstrel Performance to a $1,500 House—A New and Beautiful Temple of Art.

The formal opening of O'Neill's Grand Opera House was regarded as an exceedingly interesting event by a very large proportion of the music and drama-loving people of Charleston. The object of Manager L. Arthur O'Neill has been to make his Grand Opera House worthy of its title, and his effort has been eminently successful, as was witnessed last night by the most brilliant and enthusiastic assemblage that has ever gathered under one roof in this city.

The fact that Cleveland's Minstrels were to have the honor of opening the season was scarcely the real cause of the great out-pouring of the people, young and old, of the city, the real motive evidently having been to endorse the spirit in which the new, beautiful and handsomely equipped temple of the muses was established for an appreciative public.

Manager L. Arthur O'Neill has undoubtedly succeeded in converting the old theatre with its imperfections into a new theatre which can well claim to be well up in the front rank of such institutions in the South. Last night it was resplendent in its new dress, and the scene presented within was one brilliant both in general and special features.

It was evident by a glance at the beautiful upholstering of the boxes, the new gold tints on the walls, the new ceiling, the neatness and comfort of the chairs in pit and balcony, that a great deal of money has been lavished on O'Neill's Grand Opera House. The public intended and did meet the admirable and courteous manager more than half way. The people responded as they have never before responded in Charleston to endorse a private enterprise. Standing in the long and roomy antevestibule last night at half past 7 o'clock, one would scarcely believe that the steadily and closely serried array of enthusiasts would ever find accommodations even within the walls of the new theatre. Yet at about half past 8 o'clock the vast throng had been marshalled by the battalion of ushers in full evening dress into pit, box and balcony, and when seated it composed only a few hundred more than the hydraulically compressed crowd that filled the galleries.

The rush for the cheap seats or cheap standing room in the galleries was something phenomenal. Certainly a single other African, Malay or Caucasian could not have been inserted by a pile driver into the grand array of the lesser gods over the balcony wall. The boxes were all filled, chiefly by theatre parties, in the pit there were no vacancies and the balcony—a very desirable section, by the way—contained its full capacity. In the boxes, balcony and orchestra the assemblage was composed of the very best and most appreciative elements of Charleston society. Among the crowd below there were hundreds of the conservative people who rarely ever visit a theatre except on some grand operatic or dramatic event. This feature of the character of the audience was of itself a sufficient indication that the intention of the great majority was to do honor to the rechristening of the people's theatre under its new and descriptive name of O'Neill's Grand Opera House.

The manager of the Opera House was present before, during and after the performance—a long time after, perhaps, for it takes even the chairman of finance of the Gala Week some pleasant hours to get a dead reckoning on $1,500 which was received at the hospitable door of the theatre. Mr. O'Neill was active in seeing to the comfort of his guests, and with his well drilled corps of ushers the marvel of seating the 1,700 or more people was performed with professional celerity. So entirely pleasing was every detail of scene, music, new gorgeous raiment, the enthusiasm of the assemblage, the efforts of the manager and the other equally interesting features that the public, who love all things modern and progressive, may congratulate itself on the possession of both the manager and the theatre.

But, of course, there was a performance. The Cleveland Minstrels held the board. There was a great round of applause when the beautiful curtain, with its scene from the Godecca Canal was rolled up and took the audience into a plush-lined salon of the Alhambra, a famous setting which has made these performances the delight of the public for the past year. It is scarcely necessary, however, to describe the performance of the Minstrels. Billy Rice and Willis P. Sweatnam took the town by storm, and kept the audience at the storm-gauge of laughter from the scene in the Alhambra to the last trick of the Imperial Japanese Jugglers.

The jokes were, of course brand-new, and were so arranged that they suited every individual taste in the audience. This is the only theory to account for the fact that the very enthusiastic folks laughed at things in which nobody else saw any humor at all, and vice versa. Billy Rice and Billy Sweatnam are excellent shots and hit somebody every time. The singing of the quartette, Wall, Thatcher, Mack and Winter, was excellent. All of the other features were up to the high standard which is the rule with Cleveland's Minstrels.

WHAT HAS BEEN DONE TO THE HOUSE.

The changes and alterations in the Grand Opera House have been of the most elaborate character. The front vestibule and arcade have been floored over anew and all the doors and windows have been neatly finished and trimmed up in imitation of cherry. The windows will have stained glass. At the rear end of the arcade is a large pier plate-glass mirror set upon a marble-top table. The arcade will, when completed, be very tastefully fitted up. On each side there will be a bronzed iron pipe railing extending from the side walls about three feet and within that enclosure will be placed statuary, vases and plants in tubs, while along the side walls there will be hung oil paintings and pictures of the arts and artists.

The inner vestibule leading to the amphitheatre has also been finished up in the same manner. On the left hand side there has been fitted up a very neat and cosy dressing room for the use of the ladies and children. The vestibule and arcade have been brilliantly illuminated with electric lights in addition to gas. The principal change in the interior, however, has been the inserting of a new ceiling between the main trusses of the roof, and at the same time preserving all of its architectural proportions and appearances. This was done by bolting in place what is called rib timbers sprung to a proper radius so as to give the required elevation and outline and form a coved or domed ceiling, so as to render the acoustic qualities as perfect as possible. When asked as to what would be the effect, Contractor Sullivan declared with emphasis that he was perfectly satisfied that it was all right; that by the use of adamant, which becomes very hard in a very short time after it has been applied, and from the appearance which the work indicates, he has certainly used his best judgment as to what was required.

Every one will remember what an unsightly appearance the ceiling used to present, and how difficult it was at times to hear the dialogues on the stage. A transformation has taken place. One can sit for hours and admire the neatly-arched outlines of the ceiling and trusses. The timber work has all been covered except the main trusses, and they have been continued across the line of ceiling, painted and finished up in white and gold.

The ceiling has been furred and lathed and covered with adamant plaster finish, and neatly frescoed with borders forming panels between the main trusses. The ventilation of the ceiling has been perfected by the insertion of ten patent ventilators, which will be placed in position shortly.

This system guarantees a perfect circulation at all times. The interior has been painted anew, and everything presents a bright, clean and cheerful appearance. All the seats and boxes have been refitted, and new curtains have been placed to each box.

Several improvements have been made to the stage and scenery and a great deal more is contemplated. These improvements will be finished shortly.

The entire premises has been renewed and repaired wherever it was deemed necessary. Neat bill boards forming the fences have been put on the street line.

On the south side is a large bill board, with a band stand, with steps leading to it from within the enclosure. On the extreme south side of the premises there has been placed a large bill board, with an entrance gateway, ticket office and shed, forming a covered way or vestibule leading to the stage and gallery, making the entrance much safer and pleasanter than of old.

The entire premises have all been enclosed. Platforms, steps, skids and other appliances necessary for the ease and skilful handling of baggage and paraphernalia necessary for all show purposes, have been erected and all the outlets of the building put in order. All of this work, it may be remembered, was done under the intelligent and artistic supervision of Mr. D. A. J. Sullivan, the well known contractor and builder. The magnificent silk velvet curtains on the boxes were furnished and hung by Messrs. Cohen & Triest.

The rate for "Time Wanted" in THE DRAMATIC MIRROR are one cent per line including manager's name and address, 61 for each additional line. 25 cents. Subsequent insertions at same rates.

TIME WANTED.

Traveling Managers have the following Open Dates. Write or Wire.

ADELAIDE MOORE AND JOSEPH WHEELOCK.—Week of Oct. 20 Chas. Bentor, 49 W. 28th Street.

BEBE VINING IN CAPRICE.—Open time. Paul F. Nicholson, 21 West Thirty-first Street, New York.

CHAS. T. ELLIS.—Dates in April and May. Address as per route in Mirror.

EDGAR SELDEN.—Oct. 17, 20 and 21. Address Daniel Shelby, The Frohman Dramatic Exchange

KATIE ROONEY.—Feb. 17. Address Manager Huntley, The Frohman Dramatic Exchange.

MARIE HUBERT FROHMAN IN THE WITCH.—Saturday, Nov. 15. The Frohman Dramatic Exchange.

MARGUERITE ST. JOHN.—Thanksgiving, Christmas, New Year's. Address G. M. Wood, The Frohman Dramatic Exchange.

ROBERTS-SAILER COMPANY.—Several open dates. Address J. B. Roberts, 2,116 North 23th Street, Philadelphia, Pa.

MANAGERS' DIRECTORY.

Theatres.

ASHEVILLE, N. C.
GRAND OPERA HOUSE.
EVERYTHING ENTIRELY NEW
BEST OF LOCATIONS.
SEATS 1,100.
Incandescent and Gas Lights. Stage, 29x51. Proscenium Opening, 24x30. Resident population, 12,000. Visiting population, 5,000 to 10,000.
OPEN TIME FOR GOOD ATTRACTIONS.
JAMES P. SAWYER, Manager.

AUGUSTA, GA.
MASONIC HALL.
Seating capacity 600. Suitable for lectures and small shows. Address S. F. WEBSTER, Chairman Building Committee.

BEDFORD, IND.
BEDFORD OPERA HOUSE.
Population, 4,000. Seating capacity, 600. New scenery, lighted entirely by electricity, good dressing rooms. Large stone works and quarries. Fifteen dates since January ran over $200 each. Sharing terms only. JOHN JOHNSON, Jr., Manager, Editor Democrat.

BOWLING GREEN, KY.
POTTER'S OPERA HOUSE.
Population, 10,000. Seating capacity, 1,000.
Strong attraction wanted Sept. 15 and 16, meeting of Grand Lodge of K. of P's.
POTTER BROS.

COHOES, N. Y.
COHOES OPERA HOUSE.
First-class in every respect. Seating capacity, 1,000. Population, 35,000. Address EUGENE C. GAME, Cohoes, N. Y.

CALVERT, TEXAS.
CASIMIR'S OPERA HOUSE.
Just refurnished. Seats 550. Population, 4,000. Complete scenery. Open dates. J. F. CASIMIR, Manager.

DENNISON, O.
KIPP'S OPERA HOUSE.
Population (Dennison and Uhrichsville) 10,000.
Established 1890.
Seats 800. Everything new. Elegant scenery. Large stage. Electric lights. The only opera house in the city. Excellent show town. Centre P. C. and St. L. Ry. 1,500 railroad men employed. Booking 1890-91. Only first-class attractions solicited. SAM KIPP, Prop. and Mgr.

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MITCHELL'S
STANDARD XYLOPHONES,
Dearborn, Vt., are used by the best players

THE HANDGLASS.

A Western paper says that when Bernhardt plays in Ouida's new drama an iron stage with asbestos scenery will be necessary.

♦ ♦ ♦

"To maintain one's mental equilibrium under trying circumstances, is like eating spaghetti—it's dead easy when you know how."—*John Lawrence Sullivan.*

♦ ♦ ♦

Says the Boston *Times*: "The 'My God, my wife' drama, with its 'Now, we are alone,' and 'At last I have found you only to lose you' lines, is finely represented in that pair of twins, Good Old Times and The Good Old Times."

♦ ♦ ♦

An attraction advertised at a Philadelphia museum is "The Man with The Big Head." It is supposed to be an actor who has had one season on the New York stage.

♦ ♦ ♦

Mr. Livingstone Van Rensselaer Manhattan was seen eating a hot frankfurter and a roll in the front window of the Van Wort Club and now there are only three hundred-and-ninety-nine.

♦ ♦ ♦

Margaret Mather refused to play in a Toronto theatre on the ground that the stage was too naked of scenery. Miss Mather evidently does not belong to the new school.

♦ ♦ ♦

Coal is going up, and now the question arises, if we have a hard Winter, what will Iza do?

♦ ♦ ♦

A New York museum advertises a man who hangs himself by the neck while you wait.

♦ ♦ ♦

Texas Siftings says that Kyrle Bellew's real name is Mike Higgins.

♦ ♦ ♦

Lillian Russell drives in the park each day with an immovable footman perched behind her, and loses five pounds every time she passes the place where the Mount St. Vincent Restaurant used to be.

♦ ♦ ♦

Flora Moore, whom the gallery boys hold in pleasant memory as a singer of sentimental songs to guitar accompaniment, is making a record in Cincinnati as a wrestler and knocker out of managers. In a recent conversation with a reporter of that place she said: "One night Jake Rosenthal came to my dressing-room and said: 'Ed. Morris can't sing. Will you do me McGinty?' See? 'I don't know it—never heard it,' I said. Charlie Bergman, the leader of the orchestra, came in and told me the words and I learned it. See? That night I went on the stage and sang it. My singing McGinty made the piece, see? Now Rosen comes in and says it's rotten. You know what that means. So help me gracious, it's the truth."

♦ ♦ ♦

Man wants but little here below,
Nor wants that little long.
But who would think that this was so
To hear the topic song?

♦ ♦ ♦

Manager.—I have a play here, The Tramp's Secret, but I can't think of any one to play the title role.

Assistant.—Why, Tommy Russell, of course. He'll look the part to perfection.

Manager.—How so?

Assistant.—He's in chronic need of a shave.

♦ ♦ ♦

Mrs. Potter has wearied of the stage and proposes returning to social life. Is it possible that Mrs. Potter coolly purposes to drop us?

♦ ♦ ♦

The ragged edge of despair: The hem of a Summer suit in October.

♦ ♦ ♦

THE UNRAPED DRAMA.

Once on a time an actress' fame
By worth and genius rose;
But now all that is simplified:
She acts without her clothes.

♦ ♦ ♦

Pauline Markham is to be the principal Temptation of Manager Gilmore's Twelve this season.

♦ ♦ ♦

Bjinks.—"Tell me a good play to see, Bjones."

Bjones.—"They say that The Master of the Wheelbarrow is good."

♦ ♦ ♦

Augustin Daly calls the Rehan-Gilbert-Lewis-Drew combination "the big four."

♦ ♦ ♦

Kyrle Bellew fell out of a carriage the other day and the Australian papers say that he is no longer "in it." This is the ghastly kind of humor that the bushrangers delight in.

♦ ♦ ♦

AT THE MADISON SQUARE GARDEN.

Schneidelheimer (*excitedly*). "Dat mut simfony was grant—beuteeful."

Oxtershel (*interrupting*). "Magneefi-cent—splendid!"

Both (*calmly*). "Zwei beer."

♦ ♦ ♦

Lives there a man with soul so dead, who never to himself has said, I'll never see a play deadhead again, so help me gracious!

♦ ♦ ♦

A Texas Steer is spoken of as being possessed of homely pathos. And a Western paper says that one might as well speak of the melting tenderness of A Tin Soldier.

♦ ♦ ♦

IN THE STANDARD LOBBY.

Small Boy. Check y'r coats and umbrellas! Field glasses!

♦ ♦ ♦

Some one wrote recently to our "Notes and Queries" editor to know who played the title-role of Blue Jeans. And now a man in Anaconda, Mich., wants to find out if Edwin Bernhardt—who ever he may be—is still playing lead in the Brass Monkey company.

♦ ♦ ♦

Mother (*to little Johnnie, who has been to the opera for the first time*). "What did you see, dear?"

Johnnie. "Oh, mamma, I saw a lady in a pretty bath-tub!"

♦ ♦ ♦

Hisbies. "That new English comedy must be rather dull, I fancy."

Hisjags. "Why?"

Hisbies. "Well, doctors' bills are usually heavy, y'know."

♦ ♦ ♦

The dramatic editor of the Columbus *Dispatch* says that Agnes Booth is the wife of Edwin Booth. It takes those Western men to ferret out facts that no one else even suspects.

♦ ♦ ♦

A Sunday paper announced under "Stage Notes" that T. DeWitt Talmage would begin services on Sunday evening at the Academy. Now for a Methodist revival notice under "Amusements."

♦ ♦ ♦

Jaglets.—"Miss Slimlin has made a big hit in that new play."

Jiblets—(*cynically*)—"French dresses, I presume."

Jaglets.—"No—None at all!"

♦ ♦ ♦

According to a paragraph, Richard Mansfield is heir to a fortune which he cannot have until he marries. He doesn't let a little thing like that worry him, however, but continues to make fame and money by his play with the cough-drop name.

♦ ♦ ♦

Zozo, "entirely rewritten," is now announced as "the massive soubrette monopoly—a gigantic *ingenue* trust." The British blonde aggregations may be safely billed as "buds" after the above designation has been admitted.

♦ ♦ ♦

Joseph Jibbenainosay Proctor is reported to have retired from active theatrical life and to be living on a farm somewhere in the boundless West.

♦ ♦ ♦

Now comes the nutting time of year
When trees grow russet red,
And chestnut burrs are shaking down
Upon each upturned head;
And at the theatre every night
For front seats people battle,
To listen to the funny man
And hear the chestnuts rattle.

♦ ♦ ♦

A Dark Secret is still announced under the head of "Amusements."

♦ ♦ ♦

FROM BEAU BRUMMEL.

(*As to bills*)—"Hide them where I shan't see them, and I shall feel as if they were paid."

"Busy? Ugh! Never apply that term to me! No gentleman is ever busy. Insects and city people are busy."

(*To his valet, referring to the bailiffs at his heels*). "Mortimer, promise them anything, promise them anything. And, Mortimer, *you* must not go unrewarded. Promise yourself something."

♦ ♦ ♦

A Western paper says "Tanagho, the terror, used to be a baggage smasher in his youth."

AN ILL RUMOR DENIED.

W. J. Florence ushered a Mirror representative into his rooms at the Fifth Avenue Hotel yesterday morning with his usual urbanity and good-nature, in spite of the fact that his morning ablutions had been interrupted by the visit. When told that rumors were again rife concerning his intention to star alone shortly, he said:

"This is the first intimation I have had of anything of the kind, and you may deny the rumor for me as emphatically as you like. I have made no arrangements beyond the present season. It may be, that sooner or later Mr. Jefferson will want to rest. As for myself, I hope to create some new roles and to make another tour of the country with Mrs. Florence before I leave the stage. But I do not think that the very pleasant companionship of Mr. Jefferson will be lost to me for some time yet. We are both *en rapport* with our repertoire and I can assure you that I enjoy acting with Mr. Jefferson very much—he is such a delightful comrade.

"It is rather a sigular circumstance, by the way, that when the matter of our starring together was first broached, and I cast about for a play with two equal parts, that the one that caught my fancy was Labiche's Les Petits Oiseaux. When I went to London this Summer, I found that the great success of the year there was A Pair of Spectacles, an adaptation of the very play I had thought of, and last week, lo, and behold! a version of the play, called Goggles, was produced at the Fifth Avenue Theatre. Mr. Jefferson could have played the kind brother most genially, while the part of the other brother was well suited to me. Really, I believe we could have run that play in this city for a year."

THE LION'S SHARE.

Edwin H. Low closed by cable a contract by which the London office of Low's Exchange was to ship the famous lions now performing at the French Exhibition in London, on the steamship *France* which sailed from Liverpool Monday.

The lions will be seen on Oct. 20 in Claudius Nero at Niblo's Garden. They ride bicycles, jump the rope, draw a chariot three abreast, and do various other graceful acts. With the lions is a boar-hound similar to the dog owned by Prince Bismarck.

Mr. Low intimates that four of the lions are regular performers, while the other two are "understudies," that are held in reserve in case anything happens to the principals.

THE
DRAMATIC MIRROR QUARTERLY
FOR OCTOBER

CONTENTS:

Edward A. Dithmar. - - A Hopeful View
Alfred Hennequin. - - The Good Old Ways
Dion Boucicault. - - - A New Cypher
Albert E. Lancaster. - The Secret of Popularity
Charles Barnard. - - - - The Story
Sydney Chidley. - - The Function of Scenery
Walter Edgar McCann. - Dramatists and Doctors
Edward Fuller. - - - The New Criticism
Charles M. Skinner. - The Musical Accompaniment
George Parsons Lathrop. - Author and Theatre
Stephen Fiske. - - On Actor Management
Book Reviews. Dramatic Diary.

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William Gillette's Funny Play,
ALL THE COMFORTS OF HOME.
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Every Evening at 8:15.
Oct 14—50TH PERFORMANCE. SOUVENIR NIGHT

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Every Evening. Matinee Saturday.
HELEN DAUVRAY.
in Sydney Rosenfeld's new comedy, entitled
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Seats now on sale

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Greatest Acrobats with a Grand Show
The Best of Acts from Europe and America
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Second and Last Week
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Under the direction of Mrs. JENNIE KIMBALL

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The Spanish Dancing Beauty,
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Monday, Oct 6, first appearance in America of MARIE LLOYD, England's leading Serious and Comic Lady.
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Evenings at 8. Saturday Matinee at 2.
FIRST TO BOTH TIME IN NEW YORK.
MR. WILLIAM H. CRANE
in David D. Lloyd's and Sydney Rosenfeld's Comedy,
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Seats four weeks in advance.

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IN
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IN
THE MILLIONAIRE.

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Reserved seats Orchestra Circle and Balcony, 50c
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GOOD OLD TIMES.
Oct 6—A new Sensational Comedy Drama,
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LOUIS ALDRICH in THE EDITOR.
EDWIN KNOWLES, *Manager*. Horace Wall, *Business Manager*. E. G. Haynes, *Treasurer*. Tour began Sept. 8, at Tremont Theatre, Boston, Mass.

Louis Aldrich,	Dora Goldthwaite,
Alexis Markham,	Grace Huntington,
William Lee,	May Haines,
L. R. Willard,	P. L. Reynolds,
Edgar Weir,	W. Wimmer

Frank B. Hatch.

THE DRAMA IN ITALY.

ROME, September 15, 1890.

The Italian press has lost its most distinguished dramatic critic, the Marquis d'Arcais. His journalistic energy, indeed, was beyond comparison. He knew not what rest meant, and until illness laid him low he seemed not to require rest.

Up to the last, even on his deathbed, his brain was as active as in his youngest years, and he would have died with his pen in his hand had not his wife with gentle force taken it from him.

"I promised!" he said. "I must write that one article—they are waiting for it!" Alas! his last article was already written. He was not to write again.

There is no American artist who ever came to Rome who will not give a sigh to d'Arcais' memory, for none ever came to Rome who had not reason to feel grateful for his kind, yet just, criticisms, the more valued because they could not be bought at any price.

He was as just to his own works as he was others, and when, on one occasion, one of his plays failed, he was the first to see its defects and the first to point them out and criticise them.

For forty years he wielded the pen, chiefly as dramatic and musical critic, although, at one time, his political articles attracted notice. But the drama and music were his favorite subjects, and in treating them, he was a master.

The last articles he wrote were on our own musical composer Mascagni who, if he fulfils the promise of his first work, will ere long revolutionize the whole musical world. Even when giving Mascagni his baptism of glory, however, poor d'Arcais was already ill, but, he still found fire enough in his inkstand, to tell Italy that a new star had made his appearance in its glorious horizon of Art.

* * * *

Apropos of the new composer, Mascagni, there has not been such enthusiasm in Italy, since Verdi's Otello. Nay, Verdi's Otello did not create so much sensation as Mascagni's first opera.

We expected something extraordinary in Otello and we were not disappointed. But Mascagni's opera (only a one-act work) burst upon us like a thunderbolt. Another opera, on the same theme, had been given, and was a solemn *fiasco*. Who had heard of this Mascagni? One in a million. He was a unit in a crowd, that no one noticed. Who cared for him?

Subscribers went to the theatre, with a yawn already prepared. But, lo and behold! ere the first few bars were played the yawn remained half way on the mouth, which, if opened, was opened in astonishment. Before the close of the opera, Mascagni was a celebrity, and everyone wanted to know all about him, who he was, where and when he was born, etcetera.

It soon became known that he was a poor, half-starved music-teacher, with a wife and family, trying to support them on thirty dollars a month.

The first words the poor fellow said when congratulations and orders for more work poured in upon him were: "I shall be able to buy my wife a new gown!"

Fortunately he is very young (only twenty-six), so there are plenty of new gowns in store for his wife.

His second opera will be a great test, but those who have heard snatches of it speak of it rapturously.

Meanwhile, when his one and first opera is performed, people from towns far and near throng to hear it, and the doors are besieged hours before they are opened, though every place has been booked in advance. The police have to be stationed at the entrance to enforce a little order among the fanatics.

The other evening, when the opera was given in Leghorn, all the first critics in Rome, Naples, Turin and Milan were present, although they had already heard it in Rome. State ministers, also generals, princes, marquises, dukes and counts also went to Leghorn on purpose to see this marvellous and most exquisite music again.

Nearly every bar was cheered with cries of *bis*, and after the duet, between the soprano and tenor, the cheers lasted five minutes by the watch. What with the encores and calls, therefore, this little one-act opera lasted the whole evening. It did not finish till a quarter to midnight.

At the close Mascagni was presented with a silver goblet and a silver card case. The streets leading to the theatre were as crowded as the theatre itself, and the people without repeated the cheers that came from within. If Mascagni could have been caught, these people would have carried him home in triumph, but he managed to escape that honor.

Stagno was the tenor, and a new baritone, Mario Ancona, promises to make his mark.

* * * * * * * * *

All our prose theatres in Rome are open now for the Autumn season. They have begun the campaign with translations from the French.

The most popular theatre will certainly be the Quirino, one of the smallest. Tina di Lorenzo, of whom I have already written you, is there, and carrying off all the honors whenever she plays.

The moment this young actress comes on the stage you seem to see only her, though she does nothing to attract attention. If she has only one word to say, you know, you have an extraordinary talent before you. In this she is like what Sarah Bernhardt used to be, when she could make a part out of nothing.

If Tina di Lorenzo were French, the whole world would be singing her praises. As it is, she may be an old woman before her fame crosses the Alps. Not that she cares. She lives for acting and not for fame. She is equally happy to act before a pit full of the Roman plebs as before boxes filled with crowned heads. Nevertheless, for your sake, not for her, I hope you may see her before (or because of) you grow old. As yet she has only played here in French translations unworthy of her genius. We want to see her now in something classic.

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In new plays we have only Madonnina, taken from a Roumanian tale, but, it is not a success.

Madonnina is loved by John, but she does not love him in return, so John turns priest. Madonnina also turns nun, because she loves Ernest, and thinks that he loves Pia, John's sister. Ernest, however, loves Madonnina, and as she has not taken the veil they marry, but Pia kills Madonnina with a poisoned communion wafer.

I can quite understand that such a subject should displease an Italian audience any audience, in fact—and I cannot but wonder that any Italian author could have chosen such a subject for a play for a modern stage.

In Turin, a new play called The Tigress is said to be a great success, but it has not reached Rome yet.

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I have just been reading the following anecdote in Max Maretzek's memoirs on how the American prima donna, Elise Hensler, became the King of Portugal's wife.

"She was a poor cobbler's daughter," says Max, "but attracted some manager's attention by her magnificent voice and surpassing beauty. She was a famous artist when the King of Portugal first saw and loved her.

"Shortly after the Queen's death, the King made a Countess of the cobbler's daughter, and married her when she became cousin of Queen Victoria, of England, the King, her husband, being a Coburg prince.

"When Queen Isabella of Spain was exiled, Bismarck wanted to put a German on the Spanish throne. France objected to this, and it was projected to offer the throne to the King of Portugal, but this could not be done, unless he divorced his plebeian wife. The King answered that he would rather renounce the Crown of Spain than renounce his wife. And then followed the war, which was the fall of Napoleon III., and caused the loss of Alsace and Lorraine to France—all because a king would not give up his American wife, daughter of a cobbler though she was!"

The ladies will like this tale, I know!

S. P. Q. R.

THE GERMAN STAGE.

LEIPZIG, Germany, Sept. 14, 1890.

The busy season in this part of Germany has scarcely begun yet, but there have already been several important productions.

Of course it is well understood that this city is a musical centre. The opera is an institution, as it is to a greater or less extent throughout Germany, and we enjoy the pleasure of knowing that we have the finest orchestra in the Empire. I refer to the celebrated Gewandhaus Band.

Leipzig's concerts are, and have always been, a strong feature. During the Winter the above mentioned orchestra give weekly concerts in the Gewandhaus. With the exception of the concert nights, the orchestra plays at the new theatre, which, by the bye, is a magnificent structure, and thoroughly appreciated by the public.

We were recently honored by a visit from Prince George, brother to Albert, King of Saxony, and the occasion was made the most of by the managers. The most important event at the new theatre was a performance of Der Freischütz, with an exceptionally brilliant cast and entirely new scenery. It occurred on the 10th inst. In the cast were Herren Schelper, Perron, Marion, Frls. Moren-Olden, Mark and several lesser luminaries. The scenery was strikingly handsome and the orchestra excellent.

Five nights earlier Vater und Sohn, a tragic drama, was produced. It does not call for special mention. Gounod's Margarethe (Faust) was given on the 6th. In the cast were Herren Hübner, Faust; Schelper, Mephisto; Perron, Valentine, and Frl. Diensbuch, Margarethe. Hübner is positively painful. He pants and gasps for breath, with the mistaken idea that thereby he simulates emotion. His personal appearance is decidedly unpleasant, and his voice poor. Schelper was, as he always is, artistic. His fine voice showed to good advantage in the serenade. Frl. Diensbach was a *débutante* and displayed much taste in her singing and acting. In the garden scene she was burdened with a spinning wheel which squeaked a doleful accompaniment to her song.

On Sept. 8 a new comedy was given, with the rather peculiar title, Lie Wird Gekusst, which, being translated, means She Will be Kissed. The authorship is attributed to R. Von Eschstruth and H. Von Anderten. It is rather funny in situations, but the dialogue is not strikingly witty. The cast did not include any names of note.

The greatest treat we have had this fall was vouchsafed us on the 9th. It was a performance of Die Walküre, with Schott, Mottelkopf, Schelper, Moren-Olden and Gulbach. Your readers will remember Schott in New York a few years back. Unfortunately much of the old charm of his voice is gone. He has grown exuberantly large, and has fallen into a habit of occasionally bellowing in the fortissimo passages. But, notwithstanding all this, one could not help enjoying his performance of Siegmund. There were several scenes that recalled his old time fire and magnificent voice.

As for Moren Olden, there has never been such a Brunhilde. New York music lovers would be actually mad over her. Her voice and method are revelations. She made the Walküre such a wonderful thing of life and energy that one could weep at the severity of the cruel god that condemned her to the long sleep. Schelper was a splendid Wotan. His work is always excellent. Frl. Gulbach made an interesting Sieglinde. The entire cast of the audience was tremendous, and at the close mounted almost to a riot. The people could not be satisfied until all the principals and the conductor had bowed their acknowledgments.

On the 12th Beethoven's Fidelio, with Perron, Schelper, Moren-Olden and Mark, was given. Frl. Mark fainted during a quartette in the first act, and the performance had to be finished minus Marcelline. After the first act the orchestra played the "Leonore Overture III." The rendition was, of course, perfect. Conductor Panerbeued, in response to a hearty call.

The regular season at the Old Theatre has not yet begun, and they are still running light operas, alternating with comedy. Der Feldprediger and Der Fledermaus will be given next week.

It is whispered that Rubenstein is in town, but if it is true he has preserved a very rigid incog. He is certainly not here for any professional reasons.

We are promised great things for the Gewandhaus concerts this Winter. It is said that we will have a Liszt Verein, at which Lilli Lehmann and Teresa Carreno will assist. It is to be hoped that Dame Rumor will not deceive us.

ARTHUR C. PAUL.

LONDON DRAMATIC ECHOES.

LONDON, Sept. 20, 1890.

Mr. Willard will have Winnifred Emery (Miss Cyril Maude) as his leading support during his last fortnight prior to leaving for America. It is a pity she cannot go to New York with him, but she is the successor at the Barrett Theatre of Mary Eastlake, who has been promoted to be a leading traveling artist. Since Miss Emery was at New York with Irving's company in a very subordinate capacity, she has marvellously improved, and is vindicating her descent from Sam Emery, "nothing like emery to polish good steel," says a Sheffield maxim.

Cissie Fraser gave several American auditors a surprise the other day when at the Islington Grand Theatre, to oblige and please her old friend "Teddy" Michael, who is much interested in the fortunes there of The Bookmaker, played by George Barrett—she assumed the small character of Lady Jessie. Upon the bill of the play she figured as Constance Winthrope, and there were puzzled looks as the American auditors ranged their eyes between programme and the lady's face. She realized her name if one writes it—turn her.

If any one asks of E. H. Vandervelt—who supported Mesdames Modjeska and Langtry in the States—"Wherefore art thou Romeo?" he would answer, Because Miss Fortescue is my Juliet at the Grand Theatre in merrie Islington.

At Mrs. Sarah Lane's Britannia Theatre, Ben Greaves, in his own drama of The Miser's Will, is playing Marcus Mayer. But he cannot play M. M. and indeed who can? Some day some one will be playing Henry E. Abbey in some drama.

Charles Wyndham knows how to impress his personality. He has revived the American comedy which his brother-in-law, Bronson Howard, its author, launched as Hurricane, but now christened Truth, and in the character he first played has substituted T. C. Warren, a rather mediocre actor, who serves to bring up bright memories of C. W. Thus the manager "the best to sight" is "to memory dear." George Giddens, however, carries the piece. Howard and his eyeglasses hold the mirror up for Truth in the managerial box.

That excellent mimic and mummer, the Rev. Spurgeon, has informed the students of his Pastoral College that any of them seen again at a theatre would be expelled. Evidently Spurgeon (or Splurgeon, as the Surrey boys call him) is determined to keep his own theatre as a monopoly.

While Miss Braddon and Mr. Mercury Caldwell are to the fore about his novel from her old play, it may be *apropos* to state that she has recently dramatized, in four acts, her novel of "Like and Unlike," and entitled For Better, For Worse, and it is being played in the provinces with marked popularity.

Augustus Harris has given Whistler a knock-down blow in saying that "he had no more right to strike a theatre guest in my house than he would have had to strike one of my dinner guests if the professor of the Gentle Art of Making Enemies' had been present."

Apropos of the Drury Lane addition to the existing epidemic of Strikes there has been a revival of the description of Horace Lingard's noted before the curtain quartel he had with his wife many years ago in New York. Alice Lingard is almost carrying on her own shoulders the new Drury Lane melodrama.

Mr. Labouchere, attending recently to the controversial Robert Buchanan whose last syllable of name is suggestive of light, said Mr. Buchanan reminds me of that indefatigable public entertainer who goes about the streets clashing, and beating, and shaking, and blowing, and rub a dubdong six or seven instruments at once. The result in both cases is an indescribable din, which very soon develops into an intolerable nuisance."

Augustus Daly (pronounced "day-lee") and his wife, Amy Roselle, are vacating their house near the old Carlyle villa their house once tenanted by artist Whistler and are preparing to fulfil American engagements. It may not be generally known that when both were in their teens and strangers to each other, each, as bachelor or spinster, played short engagements in the States. She with Lord Dundreary Sothern the elder, and he with Boucicault. Like Wyndham, he was educated as a surgeon. Like a Dr. Wynd ham was told by Mrs. John Wood at the New York Olympic that he never would make an actor. Dr. Daly was similarly informed by Mr. Boucicault. Both managers, however, have since handsomely acknowledged the failure of their prophecies. Amy Roselle began professional life here with the Kendals. She was so fine a Cynisca in "Our Marys" (where that Papa Griffin was credited with Amy Roselle's good acting of "Mr. H

FOREIGN FOOTLIGHT FLASHES.

Bronson Howard's old play Hurricanes is now played at the London Criterion Theatre under the new title of Truth. The Londoners like it.

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Miss Braddon's play For Better for Worse has been purchased by Basil Chatterton. It is now in the hands of the Lord Chamberlain.

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They are going to enjoy the luxury of genuine French comic opera in London. All the artists engaged belong to the Paris Opera Comique, and they will interpret the usual repertoire, including such works as Carmen, Lakmé, Mignon, Mireille, Le Domino Noir, Si j'étais Roi and La Fille du Régiment.

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Dr. Bill has been replaced at the London Avenue Theatre by Buchanan and Horner's adaptation of Daudet's Lutte Pour La Vie.

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The Brussels Vaudeville Theatre is rehearsing a play with the pleasing title of Adieu, Cocottes.

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Mrs. Kendal's new one act play is called, It Was a Dream.

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The play with which Wilson Barrett intends to open his new Olympic Theatre, in London, is called The People's Idol. Mr. Barrett, of course, will fill the title role.

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Mary Eastlake has now severed all business connections with Wilson Barnett and will tour, under her own management, with a new play by Wilton Jones called A Yorkshire Lass.

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By the bye, an English exchange says that Mr. Barrett's three daughters have opened a millinery establishment in London. Their father didn't approve of their going on the stage, so they chose the thing nearest to it.

* * *

Benzon, the well-known English "plunger," says he is going to become an actor. This sad determination has been taken since the news of John L.'s success was cabled over to London.

* * *

Fashionable Paris is considerably excited just now in consequence of a mild request from President Carnot that the State Box at the Théâtre Français be placed at his disposal as is his right. M. Carnot has not been much of a theatregoer of late years, and profiting by this the Comedie had rented the said box to the Princess of Sagan, a much-advertised member of the aristocratic *faubourg*, whose husband chiefly distinguished himself, it is said, by supplying the soldiers during the late war with poor shoes at exhibitant prices. The Princess began to identify herself with the State Box and feels much aggrieved at the action of the President. M. Carnot is very sorry, but he takes his box all the same.

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Mr. and Mrs. Kendal have refused an offer of £2,000 to fill an engagement in Australia. At least, so it is reported.

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The Molière Theatre, Brussels, will open its regular season next Saturday with Nos Intimes.

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Shakespeare's Lear has furnished Litolff with the subject for his new grand opera. It is in four acts and five tableaux.

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A French writer reminds us that as many as seven plays have been written on the subject of Cleopatra.

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The Paris *Revue d'Art Dramatique* has begun the publication of an interesting series of essays concerning stage æsthetics from the pen of M. Le Corbillier.

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The English Rose is apparently very successful at the London Adelphi.

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Antoine has changed his programme. The first performance at the Paris Théâtre Libre will be Honneur Brutal, a play by Henri Fevre.

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Rhea writes from Paris that she is having Josephine translated into French by Paul Ginisty, and "purposes" producing it at the Odeon. What about M. Porel's permission?

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The *Echo de Paris* tells the following good story of the elder Dumas. "On the first night of Camille, at the Paris Vaudeville, he attracted considerable attention from the audience by his evident excitement. During the interlude a friend, thinking to flatter the old man, said to him, 'There's some work of yours in this piece, isn't there?' 'Yes, the author's my work,' was the laconic rejoinder."

* * *

Sims and Pettitt's burlesque Carmen will be produced at the London Gaiety next Saturday.

* * *

The British Museum has just purchased a relic of Beethoven—one of the great composer's daily expense books. The following is a sample of the contents: "Jan. 11. Dismissed the housemaid. Feb. 20. Engaged a cook. March 8. Sacked the cook. March 22. Engaged a housemaid. April 1. Discharged the housemaid. May 20. Engaged a scrub woman. June 1. Engaged a cook. July 28. The cook resigns. Four bad days. Eat at Lerchenfeld's. Aug. 29. Sacked the scrub woman, etc., etc." The Museum is to be congratulated.

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The Tivoli Theatre Français (as it is to be called by and by) will open

IN OTHER CITIES.

TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach THE MIRROR *office on the days specified will not be published.*

PHILADELPHIA.

Pauline Hall at the head of her own co. presented Amorita at the Walnut Street Theatre 22. The house was entirely filled and Miss Hall and her co. were accorded one of the heartiest receptions a Philadelphia audience ever bestowed on any co. Miss Homie Weldon, who took the title role and shared the honors with Miss Hall, is an attractive young lady who made a decided hit as Amina in the opera of that name which was presented at the Broad Street Theatre during the past Summer. As Amorita she was the embodiment of sweetness and refinement. The rest of the cast including Arthur Miller, Charles H. Drew, Joseph Greensfelder and Rose Cook were excellent in their respective parts. In the third act Mr. Greensfelder sang "The Friar of Orders Gray" very effectively. The same co. week of 29-Oct. 4.

Knorr and Zimmerman's Broad Street Theatre was filled with a brilliant audience 22 to witness Delano and De Mille's Charity Ball by that excellent co. of artists, who compose the New York Lyceum Theatre co. The same co. 29-Oct. 4.

Effie Ellsler in the Governess drew large audiences at the Arch Street Theatre week of 22-27. A Straight Tip 29-Oct. 4.

At the Chestnut Street Opera House The Little Tycoon entered upon its second and final week 27. Business good.

Gus Williams and John T. Kelly presented their musical satire, U and I, at the Chestnut Street Theatre week of 22-26 to fair business. A Texas Steer 29-Oct. 4.

At the Park Theatre Fay Templeton and Hendrik Hudson entered upon the last week of their stay 22 without any diminution of the favor with which they were first received. Pearl of Pekin 29-Oct. 4.

The regular season at the Grand Opera House opened 22 with George Thatcher's Minstrels to a good-sized audience. The troupe is a strong one. Some fine singing was done and some brand new jokes cracked. Good business. McCaull Opera co 29-Oct. 4.

At the National Monroe and Rice's, backed by a strong co., presented that laughable farce-comedy, My Aunt Bridget 22 to standing room only. There was a number of new songs and pretty dances. Big business all the week. The same co. 29-Oct. 4.

BOSTON.

The Soudan is still the attraction at the Boston and a very strong attraction it has proved to be. The attendance at some of the performances has been almost a crush. From the first everything has gone remarkably smooth, and it is possible the piece will be kept on longer than it was originally intended.

The English Rose has not yet wilted at the Museum.

Daly's co. closed a remarkably successful engagement at the Hollis Street on Saturday night with 7-20-8. This week the stage is held by James O'Neill's co in The Dead Heart with all the scenic effects which helped the piece to a run of 300 nights at the Lyceum Theatre in London.

Edward Harrigan is at the Fremont Theatre with A Leather Patch, its first presentation here for five years. The piece is finely mounted.

Emile Rochefort's Money Mad is at the Globe.

Paint Up to Date continues at the Park.

The Kate Claxton co. drew splendid houses through their entire two weeks' engagement at the Grand Opera House, closing Saturday night. They were followed Monday night by Katie Putnam in a play by C. T. Vasey, called Love Finds a Way. It is a piece of the light and airy sort, constructed especially to suit Miss Putnam's peculiar methods, and fills up the gaps by songs and dances.

Robin Hood, Smith and De Koven's burlesque opera, has proved a decided success in the hands of the Bostonians at Music Hall.

The Rentz-Santley troupe is doing a good business at the Howard.

A season of old comedies is announced for the Museum during this season. The dates are not yet given. The pieces, twelve in number, are the same as last season.

Shenandoah follows Money Mad at the Globe.

L. R. Shewell's play, The Sea-Daughter, comes to the Grand Opera later in the season.

CINCINNATI.

The Statchen, with R. B. Curtis in the role of Meyer Petowsky, was successfully presented at Heuck's during the week ending 27. Kajanka week of 29-Oct. 4.

Roland Reed's week at the Grand was marked by a succession of large audiences, and from a Cincinnati standpoint The Woman Hater can be classed as a winner. Emma Abbott in repertoire week of 29-Oct. 4.

Milton Nobles in his ever popular play, The Phœnix, scored a most pronounced hit at Havlin's during the week ending 27. The Great Metropolis week of Oct. 5.

William Hines and his wife, Earle Remington, in The Hearts of New York, closed a successful week at Harris' 27. One of the Finest 29-Oct. 4.

Rice and Barton's Rose Hill Burlesque co captured the frequenters of People's last week and business as a sequence was most satisfactory. Rice and Barton's specialties were heartily applauded.

The absence of Dollie Nobles from the cast of The Phœnix last week at Havlin's in a measure detracted from the interest of the entertainment. The clever lady is a native of Cincinnati and has a host of friends and admirers in this vicinity.

Manager James E. Fennessy is confined to his room, the result of a seriously wrenched knee.

Col. R. E. J. Miles' wife is still seriously ill at the family residence in Pleasant Ridge.

Will Piedelby was so pleased over the success scored by his sister (Ada Glasca) at the Grand during The Sea King's recent engagement, that he presented his newspaper friends with cabinet photos of the handsome prima donna.

George Osborne joined the M. B. Curtis Statchen co. here 21, and assumed the role of Joseph Lewis in a very creditable style.

The Boston Ideals in Pauvette will be the initial attraction at the Pike Opera House, whose season will begin the first week in November.

The German Theatre opened its season 21, the attraction on that occasion being The King's Command. Herman Raberg's impersonation of Frederick the Great was the feature of the evening. Performances will be given on Wednesday, Friday and Saturday of each week.

Manager Hubert Heuck sailed from Europe 27 and will reach Cincinnati about Oct. 6.

William E. Gorman, of this city, is doing the advance work for the Amy Lee Clipper comb.

The Primrose and West Minstrels and Siberia are two of Manager Havlin's November bookings.

The improvements on the Pike Opera House will cost $6,000 and include new scenery, drop curtain, carpets, reception rooms, etc. E. T. Harvey is at work on the curtain, and Manager Ballenberg pronounces it a work of art. No Sunday performances will be given.

PITTSBURG.

Notwithstanding the fact that Colonel Innes' Band is attracting immense crowds to the Exposition, the theatres are all doing a good business.

Bobby Gaylor in An Irish Arab played to the full capacity of the Bijou nightly. The play was well received and Bobby scored a great hit. Oliver Byron 22-4.

The Editor with Louis Aldrich in the title role did well at the Grand Opera House week of 22-27. Effie Ellsler in repertoire 29-4.

Tony Pastor and his own co. drew packed houses at the Academy week of 22-27. The Parisian Folly co. 29-4.

Dore Davidson and Ramie Austen in Guilty Without Crime to good business at Harris' week of 22-27. Fort Donelson 29-4.

Sun's Triumphant Phantasma, with George Sun in wonderful feats of juggling, evoked considerable applause at the New Clipper Theatre week of 22-27. Metropolitan Star Specialty co. 29-4.

La Martine Brothers in the fourth act of An Irish Arab introduce one of the neatest and most acceptable acrobatic acts on the stage.

Ramie Austen's photograph was presented to the ladies attending at Harris' last week.

Bessie Bonehill scored a hit at the Academy, but is much hampered in the display of an excellent feminine voice in assuming boys' parts.

Manager Brady, of An Irish Arab co., has left for New Orleans to look after his After Dark co.

There is some tall hustling going on at the Duquesne Theatre site in getting ready for the opening which is now positively announced for Nov. 3.

James M. Ward, of An Irish Arab co., has a memento in the shape of a gold watch given him by the late Dion Boucicault in San Francisco for having assumed the part of Shaun the Post, in Arrah-na-Pogue on two hours' notice, Mr. Boucicault having been taken suddenly ill.

Harris' audience was thrown into an uproar on last Monday night. In the scene that Ramie Austen was being dragged to prison a nine year old child rushed down the aisle, shouting "Here you, let her go!"

Manager Davis of the Juch Opera co., is in the city and he says that owing to the lateness of the opening of the Duquesne Theatre, it will be impossible for that co. to open that house. He reports immense business for his co.

CHICAGO.

Herrmann's Transatlantiques drew crowds nightly at the Grand Opera House week of 22-27. George Holloway, an equilibrist, performs a remarkable feat in mounting a ladder, rung by rung, while it is standing straight up in the air without any visible support. The co. remain another week.

The Auditorium has had large audiences to hear the Duff Opera co. week of 29.

The County Fair closed a prosperous season of six weeks at the Columbia. Hallen and Hart in Later On week of 29.

A. M. Palmer's co. in Saints and Sinners drew fashionable audiences to Hooley's. The ever popular J. K. Emmet in Uncle Joe week of 29.

Rice's Surprise Party in The World's Fair was a genuine surprise in one respect. There was the shadow of a plot and the electrician had a chance to get up a gorgeous scene. As a rule the people did about as they pleased, and most of it was done badly. The same co. this week.

Shepard's Modern Minstrels found favor in the eyes of the Alhambra's patrons and had a successful week. The Stowaway week of 28.

At Havlin's Beacon Lights filled the house. Katie Emmett in Waifs of New York week of 28.

Hallen and Hart and their co. of specialty artists filled the Haymarket. A Fair Rebel week of 28.

At the Windsor Katie Emmett had a profitable week in her drama Waifs of New York. Edwin F. Mayo in Silver Age week of 29.

Alone in London found considerable favor with the Criterion audiences and will be succeeded week of 28 by Hidden Hand.

Madame Neuville and Augustin Neuville in The Boy Tramp pleased the patrons of Jacobs' Clark Street Theatre. Lost in New York week of 28.

At Jacobs' Academy, A Bunch of Keys drew good-sized audiences and the familiar farce went with its accustomed merriment. The Boy Tramp week of 29.

Manager Will Davis has gone to Omaha to meet his partner Al Hayman, and arrange for some fine attractions for the Columbia.

Manager David Henderson, of the Opera House, is personally superintending the Western tour of The Crystal Slipper. He will remain in California some time in search of health.

The subscriptions to the new stock for rebuilding McVicker's Theatre has nearly all been subscribed. Lotta took $20,000 and Joe Jefferson $20,000 worth of stock. The new theatre is to be finer than any in the city, and is to be ready for opening by Jan. 1.

SAN FRANCISCO.

SEPT. 23.

A Man From Maine was produced at the Alcazar last night. It was written by Harry Meredith. There are four acts. The following is the cast: Carroll Snow, William Beach; Patrick Cork, James E. Wilson; General Richard Golden, Leo Cooper; Hard Pan Danjier, George H. Trader; George Maitland, Herbert Barndon; Captain John Howe, Leonard Huey; Lathrop, George S. Fleming; Lucy Snow, Idalene Cotton; Abigail Determination, Fanny Young; Marie, Fanny Bowman; Absalom Bates, L. R. Stockwell; Ruby Golden, Ethel Brandon.

Georgie Parker, Frank David, and Marie Bockell make all the attraction there is in The U. S. Mail, which opened for a fortnight's engagement at the Bush Street Theatre last night. The attendance was large and the result may be good.

The Privateer was sung at the Tivoli last night. Lou Rice sang Lila as her début upon the operatic stage. Her voice is a soprano of large range but small volume; brilliant but unsympathetic. She is a handsome woman, however, with a good figure, dresses well, and after the nervousness natural in a débutante wears off, her voice may be heard to better advantage. Henry Norman's Father Bernard further confirms my confidence in his great ability in character work in comic opera. Francis Gaillard and Lottie Walton did excellent work. Life in Paris will be the next opera, in which Mr. Seymour, late of Uhrig's Cave, St. Louis, will make his first appearance as the new comedian, and pretty MoLie Stockmeyer will have a good part.

Hoyt's Midnight Bell at the California will be followed by Thomas W. Keene next Monday.

Manager Al. Hayman has withdrawn from his agreement to play the London Gaiety co., owing to the unusual demand of George Edwards for a guarantee against loss.

BALTIMORE.

James T. Powers and his co. of comedians enjoyed a prosperous week at Ford's Opera House. The singing of the Clipper Quartette was a feature. Marko's New Internationals 29-Oct. 4.

Around the World in Eighty Days drew big houses to the Academy of Music week closing 27. Fay Templeton in Hendrik Hudson opens for the week 29.

The Two Johns, fat and jolly, closed the week of 22-27 at Holliday Street Theatre with an excellent box office showing. William Redmund in Herminie next.

At Forepaugh's Temple Theatre N. S. Wood in Out in the Streets succeeded in filling the house twice daily week of 22-27. The play is one of the best of the sensational school that we have had this season, and the star never appeared to better advantage than as the hero. The scenery and mechanical effects were intricate and handsome, and the supporting co. good. J. J. Sullivan in Blackthorn 29-Oct. 4.

S. T. Jack's Creole Burlesque co. drew crowded houses to the Monumental Theatre last week. Weber and Fields' Own co. 29-Oct. 4.

Minnie Seward in Life for a Life was the attraction at the Front Street Theatre week closing 27, and was evidently a favorite with the patrons, if enthusiastic applause from well filled houses be a criterion. Aiden Benedict in Fabio Romani next.

The Journalists' Club will give a concert at the Concert Hall of the Academy of Music Oct. 2.

The wife of Bob Slavin, the comedian, who has been quite ill at her home in this city, is now convalescent. Mr. Slavin was in the city last week.

LOUISVILLE.

Frank Daniels in Little Puck played to the capacity of the house at Macauley's for three nights, commencing 22. Bessie Sanson, Arthur Moulton and George Wood do fine work in support. The Charity Ball filled out the week with every prospect of continued large business. County Fair follows.

Marie Prescott and R. D. McLean filled a satisfactory half week at the Masonic in a tragic and classical repertoire. Afternoon and night of 24 Hermachis, a dramatization of Rider Haggard's "Cleopatra," will receive its first presentation on any stage.

At Harris' Lillian Lewis, supported by W. A. Whitecar, Archibald Cowper and a capable co., is drawing fine audiences in Credit Lorraine. The play is favorably mentioned by local critics. Siberia next.

The New York Specialty co. at the Buck is offering an attractive bill and doing large business.

Marc Klaw spent several days in town during the week.

Joseph Ostella is now managing the Grand Central and the place is coining money. The opening co. included Kemp and Evans, Maud Fowler, Frank Johnson and others.

The Strauss Orchestra comes to the Auditorium Oct. 1 and the Emma Juch Opera co. to the same house Oct. 13-15. The advance sale for both events is large.

Messrs. Tunis Dean and R. L. Britton, of the well-known amusement firm, paid the city flying visits.

W. W. Randall is here arranging for the production of Claudius Nero at the Auditorium in the early Spring.

A recent letter from J. M. Shreve, Jr., who is with A Tin Soldier in the South, states that business is booming in that locality. Mr. Shreve is a young Louisvillian with a fine voice and a future in his chosen profession.

The Messrs. Whallen, of the New Buck, have put a traveling vaudeville co. on the road in which are such well known people as Sep. Earl, Emerson and Cook, the Earl Sisters and Billy and Mabel Leonard. The co. opens at St. Louis 29 and fill a date at the New Buck Oct. 13.

Manager Macauley is receiving compliments upon all hands upon the improvements at his beautiful theatre. Charles Blackburn, his scenic artist, is painting a quantity of new scenery which will still further add to the attractiveness of the place. None but the best of good things offering will be seen at this house.

KANSAS CITY.

The week of 22-27 was a profitable one to the management of the different houses, the Inter-State Fair at the Exposition Building drawing a great number to the city from the country.

Nellie McHenry in Chain Lightning did a fair business at the Coates. The staging and costuming of the play are handsome. Miss McHenry should learn that there is a difference between the German and Swedish dialects, and talk Swedish when disguised as a Swedish maiden. Rose Coghlan week of 29.

The Old Homestead is just such a play as to catch the country folk, and they came in goodly numbers to the Gillis week of 21. The efficient road company did themselves honor in the play. Brass Monkey week of 29.

The Fakir, made over and improved since last season, had sufficient drawing qualities to fill the Ninth Street to overflowing week of 22-27. Agnes Herndon follows.

The coffers of the management of the Midland were well filled last week with Lilly Clay's Gaiety co as the attraction. Braving the World week of 29.

George A. Beane has played in The Old Homestead co. for fifteen years, playing Cy Prime. He leaves the road co. on the 27 and goes to New York to join Denman Thompson. James Norris, who has played the role of Frank Hopkins, and Minnie Lackstone, who has taken the parts of Maggie O'Flaherty, Nellie Patterson and one of the three Stratton girls also leave at the same time to join the co. in New York. James F. Deane will take the place of Mr. Beane, doubling the role with that of Henry Hopkins, which he now plays.

The Old Homestead is a play that seems to be destined for perennial prosperity and a great money-maker for its owner. Treasurer McFarland says the co. has now been on the road just fifty-three weeks, and has averaged $4,916 per week during that time, or a total of $263,000.

Fannie Byers, the contralto of the Ress Opera co., was the guest of her cousins, Mr. and Mrs. F. P. Holtzinger, 754 Campbell street, during the co.'s engagement in this city.

Dan Reed, stage carpenter of the Old Homestead co., who was injured by a wagon turning over in Denver two weeks ago, is considerably improved, and now can walk about.

ST. LOUIS.

A Brass Monkey did a good business at the Grand Opera House 21. Roland Reed week of 29-Oct. 4.

The Private Secretary at the Olympic Theatre, received excellent patronage during its engagement week of 21. The Old Homestead week of 29-Oct. 4.

Patti Rosa in Imp at Havlin's Theatre week of 21 did a big business, as she always does when she visits St. Louis. Lizzie Evans in Fogg's Ferry week of 29-Oct. 4.

Joseph Dowling and Sadie Hasson gave The Red Spider and Nobody's Claim at Pope's Theatre week of 21 to big business during the engagement. The Great Metropolis 29-Oct. 4.

George O. Morris played to good business at the Standard Theatre in his powerful emotional drama, A Legal Wrong, week of 21. Whalen and Martell's Big Vaudeville co. week of 28.

The Exposition with Gilmore's Band and all the other interesting features continues to draw big audiences both during afternoon and evening. It will continue until Oct. 28.

Mr. Toomey, of Keson and Toomey, scenic artists of the Grand Opera House, this city, returned this week from Memphis, Tenn., where they painted all the scenery for the New Opera House there.

Will J. Duffy, representing Lizzie Evans, has been in the city all the week, also Fred. McCloy representing the Great Metropolis.

BROOKLYN.

Edward Harrigan in Squatter Sovereignty and The Leather Patch crowded the Amphion week of 22-27 at every performance. Lewis Morrison in Faust week of 29-Oct. 4.

My Jack, Walter Sanford's powerful realistic play, packed the Lee Avenue at every performance. George Hoey as Sir Edward Vanburg, Jennie Christie as Mary Ibbertson, Walter Sanford as Jack Meredith, Ethel Barrington as Dorothy, Charles Frew as Pat Doolan were very well cast. The acting of P. A. Anderson as Ciro Panitza, a Greek, was very good. Shenandoah 29-Oct. 4.

William Redmund and Beatrice Lieb in Herminie played to good houses all last week at Proctor's Novelty. The Fugitive 29-Oct. 4.

Go-Won-Go-Mohawk in repertoire did an excellent business at the New Lyceum Theatre week of 22-27. Inshavogue 29-Oct. 4.

Bryant and Saville's Burlesque and Spectacular co. crowded the Grand week of 22, 23. Franklin Grieves Burlesque 29-Oct. 4.

CLEVELAND.

The Opera House opened 22 to a large audience with Marie Wainwright in Twelfth Night. The play has been seen here many a time before, but never with such stage settings. The costumes were also worthy of note. Miss Wainwright as Viola in disguise as Cesario was called before the curtain every act. William F. Owen as Sir Toby gave the best representation ever given of that part. Percy Brooke as Sir Andrew Aguecheek and Louise Muldener as Marie, did excellently. Miss Wainwright drew crowded houses all the week. Rosina Vokes 29.

Master and Man week of 29 at H. R. Jacobs'.

Victor's Vaudeville co. played to large houses all the week at the Star. It is a good variety show. Henry Burlesque co. week of 29.

H. R. Jacobs made a call at his theatre this week. He was very much pleased with the amount of business done this year. Next year he will improve the house to the extent of $50,000. The main improvement will be to extend the stage.

NEW ORLEANS.

The Old Drury, or St. Charles Theatre, opened its doors for the season 14 with McCarthy's Mishaps. The seating capacity of the St. Charles is 3,000, and long before the curtain went up even standing room could not be procured.

At the Grand Opera House W. A. Brady's co. played After Dark to large audiences nightly.

Jennie Calef, in An American Princess, drew large audiences week of 15-20 at the Avenue Theatre.

Jennie Calef was tendered a reception by the Columbia Club 23.

WASHINGTON, D. C.

The Sea King, at Albaugh's, is very pleasing. I have never seen E. E. Graham do anything so well as he does Don Bamboula. Ada Glasca and Katie Gilbert have made decided hits. W. F. Hartley, as representative, had a pleasant word at the door, for his old friend, THE MIRROR, which he represented so long and so ably in Philadelphia. Sol Smith Russell in A Poor Relation 29; Cora Tanner Oct. 6.

T. D. Marks' Internationals at the National is the best show of the kind that we have seen. Mr. Marks has made several changes since the season began, "all for the better," he says. About three more would be an improvement, I am sure. De Wolf Hopper 29; Charity Ball Oct. 6.

A Perilous Voyage is well presented at the Bijou to the usual good business. Milton Nobles in The Phœnix 29. My Jack Oct. 6.

Gus Hill's Novelties at Kernan's 29. Tony Pastor Oct 6.

JERSEY CITY.

At the Academy of Music Duncan B. Harrison and co., with John L. Sullivan in the cast, presented Honest Hearts and Willing Hands week of 22-27. It is a good play, and Mr. Harrison is a careful, earnest actor. He presents his play with appropriate scenery and, with one exception, a capable cast. But in that one exception is found the reason why the week's receipts were probably the largest ever taken here, and were limited only by the capacity of the house. Not only was the house packed at each performance, but the street before the entrance was crowded to see John L. come forth. On Thursday night a large political organization took possession of the house and after the performance tendered a reception at their club room to Harrison and Sullivan, which was attended by all the city politicians. The Bottom of the Sea week of 29.

CORRESPONDENCE.

ALABAMA.

EUFAULA.—SHORTER OPERA HOUSE: Cleveland's Magnificent Minstrels 23 to a packed house. Performance thoroughly enjoyed and warmly applauded.

HUNTSVILLE.—CITY OPERA HOUSE: Annie Burton in Dad's Girl 23; satisfactory performance to undeservedly small audience.——ITEM: Annie Burton will soon produce a new comedy, Bassett's Ferry, by E. J. Swartz, author of Dad's Girl.

SELMA.—ACADEMY OF MUSIC: Charles A. Gardner in Fatherland opened the season 19 to a large and well-pleased audience.——ITEM: Messrs. McDonald and Long have leased the Academy for the season, and both are very popular with our citizens.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Tin Soldier 17, 18; big business. McCarthy's Mishaps to a packed house 21.——LAKE VIEW AMUSEMENT HALL: This house was opened for the first time 28, with A Wild Goose Chase as the attraction. The house is under the management of Mr. J. V. Henry, who promises some first class attractions.——ITEMS: Mrs. Ben Williams, wife of the genial treasurer of O'Brien's Opera House, is visiting friends in Chattanooga this week.—Grumbi's Opera House Orchestra renders "The Star Spangled Banner" nightly, at the suggestion of your correspondent.

MOBILE.—THEATRE: A large audience greeted After Dark 17. Kelly and Murphy's boxing and the trapeze performance by Sherman and Morrissey were prominent features. Charles A. Gardner in Fatherland 20 to a fair audience. Mr. Gardner was in pleasing voice, and his music is new and taking. Ferguson and Mack pleased a good house with McCarthy's Mishaps 23.——ITEM: Manager Tannenbaum is just back from Anniston, Ala., having succeeded in leasing the Noble Street Theatre for three years.

ANNISTON.—NOBLE STREET THEATRE: Manager J. Tannenbaum, of Mobile, has leased this theatre for three years. It will be under the management of William Brewer, of this city, who has been treasurer since its first opening. A. M. Palmer's Jim the Penman co. will open the season 24. After six years of prohibition, the City Fathers have passed an ordinance licensing the sale of liquors, and since the ordinance went into effect business has greatly improved in all branches, and the outlook for a prosperous season for the theatre is bright, as there are not less than two thousand more people here now than there was a year ago.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE: George Wilson's Minstrels played to a house filled from pit to dome 25.

HELENA.—GRAND OPERA HOUSE: The Grand will be opened 2 by A Tin Soldier.

LITTLE ROCK.—CAPITAL THEATRE: Wild Oats to fair business 22. Oscar Sisson in his specialties kept the audience in a roar.

CALIFORNIA.

STOCKTON.—AVON THEATRE: W. J. Scanlan in Myles Aroon 18. The house was sold before 5 P. M., and S. R. O. was displayed at the ticket office when the doors were thrown open. Many were turned away before the performance began.——ITEM: It took half an hour to empty the house, and everybody's attention was drawn anew to the inadequate exits. In case of an accident, if only a false fire alarm, the crush and stampede would result in loss of life, as there is but one exit, and that poorly arranged—full of turns and steps with hardly any landing.

LOS ANGELES.—GRAND OPERA HOUSE: Hubert Wilke in Peti the Vagabond 18-20. ITEMS: Frank Conant is in town and reports having secured Setson's Double Uncle Tom's Cabin co. to play at Hazard's Pavilion shortly. Manager McLain and Lehman, of the Grand closed the date with the Juch Opera company for Christmas week.—M. J. Murphy, manager for Hubert Wilke, is here accompanied by his wife. Mr. Murphy, who is a fine baritone, sang by request at Vespers at the Catholic Cathedral during the week.—Emil Haberkorn, husband of Margaret Mather, who came here last season in search of health, and has been leader of the grand orchestra, leaves for Pittsburg to take a similar position at the new Duquesne Opera House. He takes back with him two new lungs grown in our glorious climate.

SAN JOSE.—CALIFORNIA THEATRE: W. J. Scanlan in Myles Aroon to a large audience 17.

RIVERSIDE.—LORING OPERA HOUSE: Hubert Wilke in Peti, the Vagabond 17, to a good house, and was well received.

COLORADO.

DENVER.—The Still Alarm proved a paying card all the week of 15-20 at the new Broadway. Herne's Hearts of Oak had a large audience 22. The regular season at the Tabor opened 22, and an audience was present that nearly filled that theatre. The Corsican Brothers, Robert Mantell in the dual role, was presented with a carefulness of detail truly commendable. The Fifteenth Street Theatre held very good houses all of the week ending 20 with Nellie McHenry as the attraction. The house is now closed for a number of weeks, and some changes, both in exterior and interior, will be made.——ITEMS: Richard Mays, the popular treasurer at the Tabor, is in Chicago.—Water from the soda spring in Manitou now quenches the thirst of Tabor patrons between the acts.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Evangeline filled the house afternoon and evening. Anna Boyd made her first appearance 22 in her new melodrama Overlook. The piece will need some pruning and changes before it will be a success. Gorman's Minstrels 21 showed some fine costumes, excellent drilling and an entirely unique and novel first part closing with a burlesque on The Gondoliers that was well received by the large audience. Lotta, 24, presented Musette to a good-sized house. Stuart Robson with a superior supporting co. presented The Henrietta to a large and fashionable audience 25, who fully appreciated this treat by hearty laughter and applause.——ITEMS: L. J. Phœpe, an ex-lieutenant of J. M. Hill, has assumed the management of Josephine Cameron.—The portly figure and smiling face of Samuel Alexander, the old-time manager of this city, was seen in the crowd. Will E. Rine co. of Allentown, Pa., during their excursion to this city. Mr. Alexander is now passenger agent at Manch Chunk, of the Central road, and had charge of the party on their sight-seeing tour.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Josephine Cameron in Camille and Forget-Me-Not.

22, 18 to fair business. Star good; co. rather weak. A Perilous Voyage 17, 18 to medium attendance. The piece is good and the co. headed by George Wessells is excellent. James Owen O'Connor 19, to a good house. The star was presented with a large assortment of stale fruit. He should carry a sheet iron set. James B. Mackie in Grimes' Cellar Door 20 to a large house.——HYPERION THEATRE: Effie Ellsler in Miss Manning gave a finished performance to a light house 18. Lotta, booked to appear 22 disappointed a large number as she failed to arrive owing to the death of her aunt in New York. Money refunded.——GRAND OPERA HOUSE: He, She, Him and Her 18-20 to large houses. Kernell's Vaudevilles opened 22 to a packed house with large advance sale for the balance of their engagement 23-29.——ITEMS: Charles G. Day, ex-manager of Cleveland's Minstrels, is at his home in this city.—Nick Roberts, the old-time clown, was here a few days last week shaking hands with old friends.—The season is now in full blast, and from the number of excellent attractions booked all three houses ought to make money this year.

WILLIMANTIC.—LOOMER OPERA HOUSE: In Shavogue 22; medium house. May Davenport's burlesque co. to a top-heavy house 25.

WATERBURY.—JACQUES OPERA HOUSE: Lewis Morrison and his excellent co. in Faust 18 appeared to a crowded house. Lotta, who was to appear in Musette 22, telegraphed Manager Jacques that she would have to cancel on account of the death of her aunt.——CASINO THEATRE: A first class variety co. filled the theatre each night the past week. New people are Little Chips, The Kaines, Leslie and Hardman, McGlove and Lucille.

BRIDGEPORT.—HAWES OPERA HOUSE: Effie Ellsler 20, matinee, The Governess and in the evening Miss Manning. Excellent performances but poorly attended.——PROCTOR'S GRAND OPERA HOUSE: A Perilous Voyage 19, 20 to light business. Inshavogue 22 to a top-heavy house. Spider and Fly 23 drew well, and gave satisfaction. Grimes' Cellar Door 24-27, moderate business.

TORRINGTON.—OPERA HOUSE: He, She, Him and Her 21; fair house.

BIRMINGHAM.—STERLING OPERA HOUSE: The Spider and Fly 24; large audience.

MERIDEN.—DELEVAN OPERA HOUSE: Rice's Evangeline was greeted with a $700 house 22. Geraldine McCann as Gabriel sings fairly and her acting is dashing and captivating. Inshavogue to fair business 23.

WINSTED.—WINSTED OPERA HOUSE: George H. Adams in He, She, Him and Her 24 did only medium business. The star and co. were excellent and received many encores.——ITEM: New opera chairs have been placed in the balcony of the house, contributing much to the comfort of its patrons.

MYSTIC.—OPERA HOUSE: Our German Ward co. 25 before a fair house. This co. carries a fine band and excellent orchestra.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE: The season was opened 19 by Gormans' Minstrels under the auspices of Young Men's T. A. B. Society to S. R. O. The co. gives a novel and pleasing entertainment. The Gormans were among the first to close their performances with "The Star Spangled Banner" and will continue to do so. May Davenport co. 23 to good business. The reception room set of the stage was very tasteful. Swedish Ladies Octette 24 to a large house. The ladies use their native language and give an enjoyable concert.

GEORGIA.

ROME.—NEVIN OPERA HOUSE: Cleveland's Minstrels 20; good house. Jim the Penman 24; fair business.

ATHENS.—NEW OPERA HOUSE: Bell's Royal Marionettes will open the season at this house for one week Sept. 29.

ATLANTA.—DE GIVE'S OPERA HOUSE: The season was opened Sept. 2. After Dark co. appearing on that day also 3 and matinee. The opening night always draws unusually well and the co. played to fine business giving a very satisfactory performance. Cattle King co. drew fair business 4, 5 and matinee but the co. was hardly up to the average. McCarthy's Mishaps 10 and matinee presented good performances to fair business. Cleveland's Magnificent Minstrels 11, 12 and matinee delighted their hearers and did excellent business as they usually do. A Tin Soldier 13; fair business. C. A. Gardner co. 15, 16 was greeted with good business on account of the favorable impression made last year and each performance was entirely satisfactory. Jim the Penman received its usual share of patronage 18, 20 and matinee, the co. being warmly received.

ILLINOIS.

BLOOMINGTON.—DURLEY THEATRE: The Private Secretary to a large and well-pleased audience 17. A Trip to Chinatown to a crowded house 19. Dear Irish Boy to fair business 22.

OTTAWA.—SHERWOOD'S OPERA HOUSE: Lizzie Evans 25; Town Lots 27.

GALESBURG.—OPERA HOUSE: Hoyt's Trip to Chinatown 22 to crowded house; general satisfaction.——ITEM: Manager Berquist, of the Auditorium, was greatly pleased with his advertisement in THE MIRROR. He has already had a great many replies.

ROCKFORD.—OPERA HOUSE: Hilarity 18 failed to please a small audience. Boston Ideals in Fauvette 20; fair house. Elsie Warren in the title role was well received. Edith Murilla made a winsome Zelie. Frank Blair's topical song, "There's Nothing In It," brought down the house.——ITEM: Manager Jones left 19 for a trip to Washington, Baltimore and New York.

LASALLE.—ZIMMERMANN OPERA HOUSE: Agnes Herndon in La Belle Marie 17; large business. Charles Loder in Hilarity 19; top-heavy house.

MOLINE.—WAGNER OPERA HOUSE: Town Lots 15; Smith's Vaudeville co. 16, both to fair business. Agnes Herndon 18; good business.

DANVILLE.—GRAND OPERA HOUSE: M. B. Curtis in The Shatchen 19 played to a light house, but gave most excellent satisfaction. Joseph J. Dowling in Red Spider 20 had a good gallery attendance. Bluebeard, Jr., 24 to S. R. O.

ELGIN.—DU BOIS OPERA HOUSE: The Mrs. Tom Thumb co. proved to be delightfully clever entertainers, receiving good patronage both matinee and evening 17. A gala day for the colored population was 19, with Cleveland's Colored Minstrels as the attraction, causing more enthusiasm than Emancipation Day. McIntosh, Ollie Hall, Bland and others were given a reception in the evening by local friends and relatives.——ITEM: The article last week by Ignatius Donnelly, relating to Shakespeare, was exceedingly interesting, and I await more with much interest.

DIXON.—OPERA HOUSE: Kindergarten 18 to fair business.

CAIRO.—OPERA HOUSE: Wilson's Minstrels opened the season at this house 17 to a seven hundred dollar house. The performance pleased the large audience.——ITEM: It is a pleasure to look into the box-office and see the happy, smiling face of our new treasurer, Joseph Jackson.

FREEPORT.—GERMANIA HALL: Cleveland's Colored Minstrels at advanced prices gave an excellent entertainment to good business 20.——HYMENEAL: At the close of the performance in Milwaukee 17 Tom McIntosh was united in marriage to Miss Hattie Booker, daughter of a wealthy citizen of Detroit. Mr. McIntosh will head a co. of his own next season, and go to London.

DECATUR.—GRAND OPERA HOUSE: The Will E. Burton co. 18 gave a very poor performance of Peck's Bad Boy, under the title of Tom Sawyer, to a small audience. The Private Secretary 20; very unsatisfactory performance to fair house. A Trip to Chinatown to a fair-sized and well-pleased audience. A Legal Wrong 19, to light business. Play and co. very weak.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Frank Daniels, a comedian of whom Indianapolis people never tire, re-asserted his claim as a favorite 17-20, when he and his excellent co. presented Little Puck to large and delighted audiences. Siberia was the attraction week ending 27 and proved to have lost none of its drawing powers.——ENGLISH'S OPERA HOUSE: Frank W. Sanger co. gave a very creditable representation of Mr. Barnes of New York during the week ending 20. Emily Rigl and Sherman Block deserve special mention for artistic work. Splendid business.——PARK THEATRE: Ole Olson with Ole Hoegg in the title role had a most successful week ending 27.——ITEMS: Last week being Fair week there were hundreds of strangers in the city and our theatres reaped a harvest.—Harry Porter, a young man well thought of in Indianapolis, signed to go with Frank Daniels last week.—William Freeman, manager for Frank Daniels, is a resident of this city.—Clarence Benning, of this city, has signed to go with the Chicago Opera co.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: A good-sized audience was well pleased with a clever presentation of The Private Secretary 19. Ole Olson did fair business 20. George Wilson's Minstrels drew a medium house 22, giving general satisfaction. Julia Marlowe made her first appearance here 23, before a large and fashionable audience in The Hunchback.

MICHIGAN CITY.—OPERA HOUSE: E. H. Crane in Rip Van Winkle 23, pleasing an audience that filled the house.

LAFAYETTE.—GRAND OPERA HOUSE: M. B. Curtis in The Shatchen 20, to a small audience. Co good, but play disappointing. The Baldwin Melville co. opened a week's engagement 22, to a packed house.——ITEMS: Thomas M. McKee, of the Robert Downing co., was in the city 23; also James E. Moore of the Mr. Barnes of New York co.—Pearl Melville was in the city 23 visiting her husband, Walter S. Baldwin, manager of the Baldwin-Melville attractions. Her co. was to open Sept. 1, but did not on account of her illness. She begins rehearsals at Cincinnati Sept. 23.—Robert Downing will present his new play, The Saracen, in Philadelphia for the first time.

NEW ALBANY.—OPERA HOUSE: Walker's Crescent Band gave a so-called concert 23. The concert was a signal failure, and by far the worst attraction we have had for some time.——ITEM: Alexander McKenzie and Griffith Evans of the Prescott-McLean co. were in the city last week visiting friends.—The Fair held at Elmwood Park was a grand success, the average daily attendance being 17,000 people.

EVANSVILLE.—THE GRAND: The Private Secretary gave a good performance to a moderately filled house 20. Under the Gaslight to a fair house 22.——THE PEOPLE'S: A Soap Bubble 16 to a small and disappointed audience. Frank Lindon presented Son of Monte Cristo 21, to a good-sized and appreciative audience.

FRANKFORT.—COULTER'S OPERA HOUSE: The Hermit 15-17. Execrable performance and absolutely no business.

CONNERSVILLE.—ANDRE'S THEATRE: The season will be opened with An Irishman's Love Oct. 2, followed by Pat Maloney 7.

FORT WAYNE.—MASONIC TEMPLE: Lights and Shadows to moderate-sized houses 16, 17; galleries well filled. Dowling and Hasson in The Red Spider 19, deserved better patronage as their acting was quite clever. Milton Nobles in From Sire to Son gave an excellent performance 20. Their baggage was delayed at Chicago and the curtain rose over an hour late. They evidently have cause for damages against the Pennsylvania Railroad.——ITEMS: Ed. Noll, manager of the Portsmouth, O., Opera House, is visiting friends here.—Joseph Downing, manager of The Red Spider co., is a personal friend of Robert Smith of our city, and was his guest while here.

IOWA.

FT. MADISON.—OPERA HOUSE: Agnes Herndon 19, in La Belle Marie as usual captured the largest audience of the season. Eugene Robinson's Floating Palaces 22; good show and good business. Manager Veroni will head the Palaces South from Muscatine. Charles A. Loder's Hilarity co. 23; large house.

DUBUQUE.—GRAND OPERA HOUSE: Mattie Vickers presented Edelweiss 17 to a fair house. Her support is rather poor. W. S. Cleveland's Colored Minstrels 22 to crowded house, giving a very satisfactory performance.——DUBUQUE OPERA HOUSE: Master Frankie Jones 18-20 to good business.——ITEM: Charles Lukins will join the Frankie Jones co. 22 at Cedar Rapids.

BURLINGTON.—GRAND OPERA HOUSE: Andrews' Opera co. in Fra Diavolo 21, drew a fairly good house. Laura Bellini in the leading role made a decided hit. Hoyt's A Trip to Chinatown brought out a large audience 25 and was well received. Harry Conor as Mr. Welland Strong, who "may die before morning," has a part that fits him to perfection and if he doesn't make a great hit in it I miss my guess. Lena Merville as the captivating California widow made an excellent impression, notwithstanding that she was greatly indisposed and went through with her part against the advice of a physician, who had been called to the theatre to attend her. The other members of the co. are clever and capable and will certainly aid largely in making the skit a success.

DAVENPORT.—BURTIS OPERA HOUSE: A Pair of Jacks to a fair audience 17. Milton Nobles in The Phœnix 18; stormy evening and small house. A Trip to Chinatown 22; excellent entertainment.——GRAND OPERA HOUSE: Charles A. Loder in Hilarity 21.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: The Old Homestead was presented 18 to a large and enthusiastic audience. The play and acting deserved all the applause it received. The Standard Opera co. 21, 22 to slim business.

MUSCATINE.—TURNER OPERA HOUSE: May Bretonne co. in repertoire to very good business and entire satisfaction week of 22-27.

IOWA CITY.—OPERA HOUSE: Mattie Vickers in Edelweiss opened the season 21 to good business.——ITEM: Will Talbott, formerly of A Postage Stamp co., has retired from the stage and is about to embark in mercantile pursuits in this city. Success to him in his new vocation.

CLINTON.—BIJOU OPERA HOUSE: Manager Baldwin returned last week from New York, where he made some choice contracts for the season.——DAVIS' OPERA HOUSE: Andrews Opera co. in Pretty Persian to good business 19.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE: The absence of your correspondent necessitates a summary since the opening of season at this house with The Stowaway Aug. 25 to a packed house. Katie Emmett in Waifs of New York drew a large house Sept. 1 and gave entire satisfaction. Thomas W. Keene in Richelieu was greeted by a large and fashionable audience 8. Lilly Clay had a large house 10. Milton Nobles drew S. R. O. against Barnum's Circus. Mattie Vickers in her new play Edelweiss to a good house 18 despite a terrible storm.

KEOKUK.—KEOKUK OPERA HOUSE: M. B. Curtis in The Shatchen 18; good business. Andrews Opera co. in Fra Diavolo 20 to light business. Fair performance.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: The Shatchen to fair business 15, 16. Denman Thompson's Old Homestead 19, 20 and matinee to fair business.

ATLANTIC.—OPERA HOUSE: Beach and Bowers' Minstrel co. (Western) 19 to poor business. Good band, but co. weak and amateurish. General dissatisfaction expressed by the audience.

OSKALOOSA.—MASONIC OPERA HOUSE: Braving the World 15, 17; good business.

DES MOINES.—GRAND OPERA HOUSE: Robert Mantell in Corsican Brothers finished a two weeks' engagement to a large and well-pleased audience 16. M. B. Curtis drew a good house 17.——FOSTER'S OPERA HOUSE: M. and Madame Planel gave recital 19 to a good house. Mattie Vickers in Edelweiss to good business 20.——CAPITAL CITY OPERA HOUSE: Criterion Dramatic co. opened week of 22 to fair business.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Ole Olson, the Swedish dialect comedy, 15-17. John Dillon, "rare old John," filled out the balance of the week 18-20, in Wanted the Earth, State's Attorney and A Colossal Liar. Hess Grand Opera co. 22, 23 in Traviata.——GRAND OPERA HOUSE: The McCann-Crocker co. 15-17 in Hopper the Agent and The Vagabond, the latter being by far the better piece. They gave place to Hamlin's farce-comedy in The Fakir 18, 19, which was new to us, and has one of the best rosters of any show that has ever visited us. The houses were packed in spite of the rain and counter attractions. Alice Harrison as Charity and John Bunny as the Fakir led the cast, with W. J. Gilbert, Annie Sutherland and Helen Reimer pressing them closely.——ITEMS: The Fair week did not help business as much as was expected. Both houses opened to only fair business, but pulled up strong at the last, from the number of visitors in town.—John Hamlin, owner of the Chicago Grand, was in town past week, on business.—Manager Curtis of the Grand reproaches me with not having "noticed" Topeka for two weeks. I shall use Uncle Sam's mail if I fail to connect this time.

ATCHISON.—PRICE'S OPERA HOUSE: C. D. Hess Opera co. 22 in Il Trovatore.——ITEM: The advance agent for this co. made a canvass of the city and a full house was assured before making the date.

FORT SCOTT.—OPERA HOUSE: Patti Rosa in Imp drew a large and fashionable audience 16. Miss Rosa is as good an actress in her line as we have ever seen, and her support is exceptionally strong. Ruby LaFayette opened week of 22-27 (Fair week) in Lucretia Borgia to a small and disappointed audience. If the performance last night was a fair sample, they cannot expect much business for the remainder of the week.

HUTCHINSON.—OPERA HOUSE: McCabe and Young's Minstrels 18; splendid business.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE: Newton Beers in Lost in London and Enoch Arden to small houses 22, 23.

NEWTON.—RAGSDALE OPERA HOUSE: McCabe and Young's Operatic Minstrels 19 to a well filled house. The performers took their various parts with skill, the jokes were good, and the dancing and singing excellent.

DODGE CITY.—KELLEY'S OPERA HOUSE: McCabe and Young's Minstrels 16 to a large and well pleased audience.

PITTSBURG.—OPERA HOUSE: Sisson's co. opened the season 17 in their side-splitting comedy, Wild Oats.——ITEM: Local Manager T. Denton Phelps visited Kansas City this week, where he expects to pick up a few points in the theatrical business.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE: Mortimer's Comedy co. in Larking 22 to a good house.

LEXINGTON.—OPERA HOUSE: Beach and Bowers' Minstrels drew a good house 17. Hyer Sisters drew fair houses 16-18. Mortimer's Comedy co. presented Larking to fair houses 19, 20; good co.

PARIS.—OPERA HOUSE: The Mortimer Comedy co. presented Larking 18 to a poor house. The play and co. gave general satisfaction. Beach and Bowers' Minstrels 20 to good business, but a poor performance.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE: Jennie Calef presented An American Princess 21 to a fair house and gave satisfaction.——ITEM: During the last act of an American Princess, the play was interrupted by an alarm of fire and a stampede was only prevented by the coolness of Captain T. L. Morse, a veteran steamboat man, who arose from his seat and assured the audience that they were in no immediate danger, and like old King Cole he called for the music. Miss Calef came to the front of the stage and stated that the presentation would be completed if the house burned down.

MAINE.

PORTLAND.—THEATRE: An audience that well-nigh tested the capacity of the house welcomed Hardie and Von Leer in their sensational melodrama On the Frontier 25. The comedy element of the play was well handled by Messrs. Sunday and Gardiner, and the work of the stars deserves mention. ITEMS: Among the bookings at the Theatre are Lotta, Hands Across the Sea, Bennet and Moulton Opera co., Fanny Davenport in Fedora, and numerous other standard attractions. Manager Lothrop was in town 24 originating fresh improvements in his theatre, which is fast assuming a complete metamorphosis.—The Bijou Theatre is to be opened 6 as a variety theatre by a Boston manager. Justin Adams co. appear 25-27 in a piece bearing the dilapidated title of A Rag-picker's Child.—The numerous improvements at the Theatre will include a complete renovation of all the scenery.—The local Wheel Club are to give a minstrel performance in November. Hardie and Von Leer played to the heaviest house of the season.—Sprague's Social Session co. drew $500 at City Hall 20, and gave a bad performance, the only redeeming feature being a very fine band.—Henry Dixey appears in Stockbridge Course and Stanley is also an attraction.—Charles McGeachy was in town recently arranging for the trans-continental trip of the Jed Prouty co.—Portland people are enjoying the rare experience of a liberal policy in the management of theatrical attractions.—Harry St. Ormond, of Hands Across the Sea, has been booming his piece in this section.—Bancroft's Opera co. is doing a fine business in the smaller towns and his co. are being well noticed.—The advance duties secured by the representative of a certain self-styled dramatic sheet for the Social Session co. will doubtless entitle him to special mention in the personal column.

BANGOR.—OPERA HOUSE: Two Sisters to good houses 22, 23.

MASSACHUSETTS.

LYNN.—LYNN THEATRE: Little Lord Fauntleroy 19, 20 to fair-sized houses. Anna Boyd opened a three-nights' engagement 21 in her new play, Overlook, to a fair-sized audience. The piece, barring the last act, is decidedly weak. Miss Boyd was seen to advantage in several songs and dances, but did not come up to her standard of excellence in Zig-Zag. The remainder of the co. played their parts in a creditable manner. It was the second performance of the play.——MUSIC HALL: Frank Jones in Country Cousin and Si Perkins 20, 21 to good business. Peck and Fursman's U. T. C. to a fair house 22.——MUSEE: Manager Cook is doing a good business this week. Next week an extra strong attraction is promised in the Curio hall.

FALL RIVER.—ACADEMY OF MUSIC: Bootles' Baby is rather interesting, but she won't be able to have many new dresses out of the receipts here 19. William Redmund presented Herminie with fair support to fair business. The reappearance of Stuart Robson 22, after an absence of eight years, was appreciated by a very large and fashionable audience. The Henrietta was presented, and though it was the opening night of the co., the performance ran very smoothly. The co. is strong, and we hope to see the play again. Lost in London 23, to fair business.——ITEMS: William Redmund will produce on Christmas Day a new society drama written by himself. The action of the play takes place in New York city and Newburg.—It is nameless as yet.—Marguerite Fish in Erma the Elf was billed to appear 23, but was unable to get here in time. They tried to jump from St. Paul, Minn., here, but missed connection at Albany, N. Y.

WALTHAM.—PARK THEATRE: Cora Tanner presented her new play One Error 24 to good business, both play and co. scoring a success. Royal Pass 25.——ITEM: Manager Bradstreet and wife are at the mountains for ten days. The Park Theatre was opened for the season to most auspiciously, with Sanger's Mr. Barnes of New York. The house was filled with a most brilliant and fashionable audience, the Mayor and other prominent persons occupying boxes. Both play and co. met with merited approval.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE: A Royal Pass 21, to good business.

MARLBORO.—MARLBORO THEATRE: A Royal Pass 20 to a five hundred dollar house. Everyone delighted. Thomas Shea 22-24 to good business.

HOLYOKE.—HOLYOKE OPERA HOUSE: Shenandoah 20 to large business. Water Queen 24 also to good house. Lotta in Musette 25; large house.——ITEMS: Oscar Eagle, who was married in this city three years ago to Susie Bird, a daughter of Helene Adell, while both were in the latter's co., is now playing a leading part in Shenandoah.—Theodore Hudgings, who was with the Mora-Williams' co., is with the Shenandoah co.—Will S. Rising, who was singing in opera last season, is with Lotta, and is making a success of his part.

AMESBURY.—OPERA HOUSE: The Corsair 19 at advanced prices to the largest house of the season. The scenery was magnificent and the costumes beautiful. Lila Blow's sweet voice was heard to advantage, and the co. gave a fine performance and highly deserved the large business done. Peck and Fursman's U. T. C. 21 to a fair house.

LOWELL.—OPERA HOUSE: Frank Jones in Our Country Cousin 18; big house. The Water Queen 19, 20 to remunerative business. J. Frank Sherry, who is well known socially here, was a handsome and effective Sir Egbert. A Clean Sweep 23; small box-office returns. Ada Fleming as Little Lord Fauntleroy 24 to a crowded house.——MUSIC HALL: Watson and Thomas in Our Working Girls and a first-rate olio, did an excellent business week ending 27.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Rice's Evangeline; good business; Shenandoah 22-24 to crowded houses.

NEW BEDFORD.—OPERA HOUSE: The Corsair 22; good house. Erma the Elf, 24; poor house. Marguerite Fish as Erma, called forth several encores; as also did she in her vocal selections.——LIBERTY THEATRE: Laughing Gas week of 22; good houses.

CHELSEA.—ACADEMY OF MUSIC: William Redmund in Herminie and Country Cousin were the attractions of week of 22-27. Both cos. played to good houses and gave fine performances.

ADAMS.—OPERA HOUSE: Josephine Cameron in Camille 20 to a poor house. Miss Cameron was excellent. A return date is probable. Two Old Cronies 23 to good house. Play improved since last seen here.

WESTFIELD.—OPERA HOUSE: Powers' Leaf 25; an exceptionally fine performance. Audience was large and very demonstrative.

MILFORD.—MUSIC HALL: Joseph J. Sullivan and co. in Blackthorn gave a fine entertainment to a large audience 19.

BROCKTON.—CITY THEATRE: A Royal Pass was presented by George C. Staley and a good co. to fair business 18. Bootles' Baby had a light house 19. The Corsair had a good house 20, and was well staged and costumed. Little Lord Fauntleroy to a fair house 23.

SALEM.—MECHANICS' HALL: Dan Mason in A Clean Sweep to good business 24.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Joseph J. Sullivan in Blackthorn 18 to medium business. The Two Old Cronies had a packed house 20 and pleased immensely. Casey's Troubles did nearly as well 23, a large and enthusiastic audience being present.

MICHIGAN.

DETROIT.—LYCEUM THEATRE: The Emma Juch Opera co. closed a most successful week's engagement 20. Patrice, a star new to Detroit, opened in The Midnight Call 22 to good business.——DETROIT OPERA HOUSE: Alexander Salvini opened a week's engagement 22, presenting The Three Guardsmen. He was well received, and created a favorable impression.——WHITNEY'S GRAND OPERA HOUSE: Charles McCarthy in One of the Bravest was accorded a hearty welcome on his opening night, 22.——DETROIT RINK: Strauss and his orchestra gave four performances, including one on Sunday night to, as a general thing, large houses.——ITEMS: W. B. Curtis is an old Detroit boy, whose right name is Strellinger. His father and mother reside here now, as does his younger brother, who was formerly connected with him in business, but now occupies a confidential position with the house of J. B. Field & Co., of this city. Mr. Curtis invested a first money he made from his Sam'l of Posen in Detroit real estate, which proved a splendid investment for him. He will be right royally welcomed as he has not appeared here in years.—The Emma Juch Opera co. jumped from here to Memphis, to open the new Grand Opera House there. The route of this organization has been one of stupendous jumps, as they opened in Denver, and jumped there from New York city, and thence East again.

JACKSON.—HIBBARD OPERA HOUSE: Harlem New Fantasma to good house. The largest and best spectacular piece that has been presented here in some time, 22.——A Fair Rebel, with Fanny Gillette in the title role, to good business 23.

BAY CITY.—GRAND OPERA HOUSE: Harlem New Fantasma 22, 23 to S. R. O.

LANSING.—OPERA HOUSE: Jessie Bonstelle in Thistledown played to a large house 18.——ITEM: The work of remodeling the Opera House has been begun. It will comprise among other improvements a new stage, new boxes, new entrances, complete re-seating. In all $30,000 will be expended, remodeling will be completed in early December. Meanwhile another hall will be re-engaged for intervening attractions.

GRAND RAPIDS.—POWERS' OPERA HOUSE: Robert Downing in Damon and Pythias 19, 20. The star had good support, especially so in the person of Eugenie Blair. Immense business. A Fair Rebel 26, 27.——REDMOND'S: Audiences that have completely overflowed this house have witnessed The Limited Mail all of week 22-27. The elaborate stage settings and realistic mechanical effects are the drawing features. Wilbur Opera co. 29, week.——HARTMAN'S HALL: The Strauss Orchestra pleased everybody 23, for everybody was in attendance, it would seem, by a glance at the packed hall. The management of this hall will give a course of entertainments this season similar to last season's course.

SAULT STE. MARIE.—SOO OPERA HOUSE: Fisk's Original Jubilee Singers sang to small audiences 8-10. Gorton's Minstrels 13; crowded house.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: Jessie Bonstelle in Thistledown 20; fair house.

EAST SAGINAW.—NEW ACADEMY OF MUSIC: Joseph Dowling and Sadie Hasson co. 17, 18 in The Red Spider and Nobody's Claim to fair houses.

MINNESOTA.

ST. PAUL.—GRAND OPERA HOUSE: P. F. Baker presented The Emigrant and Bismarck 21-27 to good houses.——HARRIS' THEATRE: She 21-27 by a good co. to large audiences. Elna Wilton cleverly sustained the role of Ayesha. May Hewett as Cutane met with deserved recognition. Edwin Barbour acquitted himself finely as Horace Holly. T. A. Banks made an acceptable Leo Vincey. The other characters were fairly presented.——NEW BARRETT THEATRE: House dark.——OLYMPIC THEATRE: Misco and Morris' City Club Vaudeville and Burlesque co. presented Studies in Black and The Home-in Stead with a strong cast to good business.——ITEMS: Tommy Fish, known as the "boy cornetist," visited Miss Fish during her engagement here. He looks well and hearty, despite the report of his death by some of the dramatic agencies in New York.—Work is being rapidly pushed with the prospect of completing the Metropolitan Opera House for the opening in November.

WINONA.—OPERA HOUSE: Mattie Vickers in her new play, Edelweiss, to a fair house 15.

MINNEAPOLIS.—GRAND OPERA HOUSE: Mayo's Fauns and Fawns to good business 22. Rose Coghlan gave an admirable impersonation of Peg Woffington. Miss Coghlan is a great favorite here, and invariably receives a warm welcome. Her reception 22 was no exception. Of her support, John T. Sullivan and Thomas Whiffen deserve special mention.——LYCEUM THEATRE: Frederick Bock and co. presented Monte Cristo 22 to a large audience. Mr. Bock made an unqualified hit in the title role. His support, with one or two exceptions, is only fair.——BIJOU OPERA HOUSE: The Hustler packed the house 21. Firebrand, with Kittie Langley and James B. Negretto in the leading roles, opened a week's engagement 22 to excellent business.——ITEM: The case of Jean H. Williams and Arthur A. Lotto vs. Fanny Davenport is on trial in the District Court, before Judge Hicks. Miss Davenport and her husband, Melbourne McDowell, are in attendance. The case has excited considerable interest and the court-room is constantly filled with attentive spectators.

STILLWATER.—GRAND OPERA HOUSE: The Baker-Denhon Comic Opera co. closed a successful week's engagement 20, playing to steadily increasing houses during the week. This closes their regular Summer season. After a week's rest they open their Winter season at La Crosse, Wis., 29 for a week's engagement.——HYMENEAL: One of the pleasant little affairs not down in the regular repertoire of the co. occurred at Ascension Church on Tuesday afternoon, Sept. 16, when Mr. Claude Amsden, of the Baker-Denhon co., and Miss Minnie Chaffee, of the same excellent co., were married by the Rev. A. D. Stowe, pastor. They have the best wishes of a host of Stillwater friends and admirers.

MISSOURI.

ST. JOSEPH.—TOOLE'S OPERA HOUSE: Thomas W. Keene, fairly supported, drew two good audiences 15, 16. Mr. Keene has regained all his old time vigor, in fact, in some instances he endows Richelieu with more of robust life than is generally deemed proper in a representative of the crafty cardinal.——ITEMS: The Grand Opera House is now finally under the control and ownership of L. M. Crawford, with O. P. Smith in local charge. It will

shortly be opened and christened the Bijou.—Thomas W. Keene was the guest of Knights of Pythias while here. He assisted in the initiation of a candidate and afterwards partook of a banquet with brethren of the Order.—War has been declared with city bill poster John Mulvihill and L. M. Crawford, who now controls the theatrical situation here. It arose from some misunderstanding about a bill presented by the former, and as a result Manager Crawford will endeavor to do his own bill-posting hereafter. Mulvihill is pretty strongly intrenched, controlling valuable board privileges and being a member of the National Bill-posters' Association; but brother Crawford is considerable of a fighter himself, has been through many such wars and come out not unscarred but ahead, and besides, is a veteran bill poster himself, knowing how to make the best results for the least outlay.

SPRINGFIELD.—PERKINS' GRAND OPERA HOUSE: Ruble and Taylor Comedy co. to poor business 22, 23.

JOPLIN.—HAVEN'S OPERA HOUSE: Howe and Sisson's Wild Oats co. opened the season here 18 to a good house. Duncan Clark's Female Minstrels 19; jammed houses but very poor performance.

MARSHALL.—OPERA HOUSE: Ruby Lafayette co. played to the capacity of the house week ending 6, the last four nights to S. R. O.

HANNIBAL.—PARK OPERA HOUSE: Andrews' Opera co., headed by George Andrews and Laura Bellini, gave Fra Diavolo to a good house 22.—ITEMS: The managers of the Park have employed Eugene Cox to repair and repaint all of their stock scenery. The main entrance is being repainted and colored.—Four lady and fifteen gentlemen members of the Andrews' co. are cyclists. Three of the gentlemen rode from Quincy to Hannibal, a distance of twenty miles, the afternoon they appeared here, on their wheels.

SEDALIA.—WOOD'S OPERA HOUSE: Patti Rosa pleased a large audience in Imp 20. George C. Boniface, Jr., more than divided the honors with the star.

MARYVILLE.—ARNOLD'S OPERA HOUSE: Nashville Students 20 to fair business.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE: Richards and Pringle's Georgia Minstrels to a good house 18.

NATCHEZ.—OPERA HOUSE: The season opened 17 with the Georgia Minstrels to a good house. The troupe is a good one and the performance above the average, but in my opinion and that of many others it would be more successful if the efforts at wit at the expense of things considered sacred were eliminated.

NEBRASKA.

NEBRASKA CITY.—OPERA HOUSE: Cole's Minstrels 18 to fair business.

OMAHA.—BOYD OPERA HOUSE: The Old Homestead secured a good share of patronage 14-17 as did Robert Mantell in his stirring Corsican Brothers 18-20.—GRAND OPERA HOUSE: The Standard Opera co. opened what was intended to be a week's engagement 14, but the performance was so execrable that Manager Miner canceled the contract immediately, though he had advanced about a hundred dollars for posters, etc. The co. managed to reach Council Bluffs and there I hear they have gone to pieces.

BEATRICE.—PADDOCK OPERA HOUSE: Billy Coles' Minstrels 21 to fair business. This co. has just organized, this being their first night. Considerable interest was manifested on account of the manager (Billy Cole) and the advance agent (Chick Harrison) being Beatrice boys.

GRAND ISLAND.—BURTENSHAW'S OPERA HOUSE: Thomas W. Keene in Richard III. to a large house 20. Audience well pleased.

HASTINGS.—KERR OPERA HOUSE: The U. S. Mail to a large and well pleased audience 18.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE: Cora Tanner and Her Dramatic Co. 17-22; fair house.

DOVER.—LOWELL'S OPERA HOUSE: A variety co., including Fox and Ward, Prince Pharoah, the Goldens and Blanche Arkwright opened week of 22. The co. laid off 23 when Sprague's A Social Session played to good business and gave general satisfaction. The variety bill was resumed 24 for the rest of the week.

NASHUA.—NASHUA THEATRE: A Royal Pass 17 to a small house. Play and co. good. M. A. Scanlan in Neil Agrah 21; to poor business.

PORTSMOUTH.—MUSIC HALL: Conrad the Corsair to a good house 18; co. good and piece well staged.

MANCHESTER.—OPERA HOUSE: On the night that Boss Sweat died in New York his Flying Scud opened a three nights' engagement here. It was well presented and drew fair houses. Robert McWade was admirable as Old Boots. W. H. Lytell did not improve his impersonation of Mr. Davis by the gags which he introduced. The much advertised race scene as done here proved a disappointment to the audience. A Royal Pass 23. Mr. Staley was well received, and his support is above the average.

EXETER.—AARON H. Kenerson presented Uncle Hiram 18, supported by a fairly good co. The attendance was good and the audience well satisfied.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Money Mad, Steele Mackaye's drama, opened and continued to good business Sept. 24-26. The play was well presented at first, but was woefully handicapped last two performances by several defections in the cast. The Jack Adams of Mason Mitchell was a pleasing characterization and drew merited applause. Stephen Grattan and W. A. Jones also came in for a deserved share of appreciation. Frances Drake, a clever young actress from the Pacific Coast, was easy and graceful as Gurtha Graham. Lizzie Mulvey as Teddy displayed her versatility in a number of excellent specialties. The rest of the co. was fair. Harry Kennell's Vaudeville's opened 1.—CRONHEIM'S THEATRE: Sheridan and Flynn gave an excellent entertainment last week. Week of 29, Manager Cronheim put in a variety show of his own headed by Sheffer and Blakely, and judging from the array of talent on the bills a fine entertainment will be the result.—ITEMS: H. R. Jacobs visited his house here 25 and expressed himself as well pleased with the opening season. William Bull, late of Jacobs' Theatre, and now in advance of Brady and Welty's Great Metropolis, is visiting here for a few days. Runaway Wife, with Frank Evans to the fore, will be presented at Jacobs' Oct. 2-4, and on matinee and evening of 4 Herrmann will appear for the first time in this city. Manager Cronheim has closed in his theatre for the Winter, and there is a perceptible improvement in the temperature of the house.

PLAINFIELD.—MUSIC HALL: Cleveland's Consolidated Minstrels 21; good house.

TRENTON.—TAYLOR OPERA HOUSE: Rice's Pearl of Pekin 19, 20; satisfactory business. Cleveland's Minstrels delighted a crowded house 22. The New American Opera co. gave a very fine entertainment 24, presenting Lucia di Lammermoor to a fair house. Bonshaw and Ten Broeck and their clever co. in The Nabobs had a fair audience 25.

NEW YORK.

HARLEM.—HARLEM THEATRE: Success played to large audiences week ending 22. The charming duets between Carrie Dillon Webber as Kitty Clover and Harry Webber as Sam Plantagenet Hang received hearty and well-deserved encores. True Irish Hearts 23-29.—HAMMERSTEIN'S OPERA HOUSE: The Capuch played to good business, week ending 27. McKee Rankin as Jean Baptiste Adonis made the most of a very trite and inane character. The Exchange of Mabel Bert was gracefully and womanly. The Sea King 30-4.

AUBURN.—BURTIS OPERA HOUSE: Dan Sully, as unexpected, presented The Millionaire to a good sized audience 18. The Burglar drew a good house 19, and gave general satisfaction.

ALBION.—NEW GRAND OPERA HOUSE: Aiden Benedict's Fatal Romance played to good business 22. Wallace Lawrence in the leading character drew forth rounds of applause.

CORTLAND.—OPERA HOUSE: Running Wild to pleased a fair sized audience.

CANANDAIGUA.—BOWEN OPERA HOUSE: Did not open.

CORNING.—ROE OPERA HOUSE: Baker Bonner appeared with a good co. in Bubbling Over 20 to a crowded house. Peck and Fursman's Daniel Boone co. 22 to good business.

ITHACA.—OPERA HOUSE: Running Wild to a small house 24.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Eva Mountford in Eugenie La Tour 17, to a small house, although a very fine co. Dave H. Williams in Kelly's Expectations 20 to a fair house. The juggling by Frank Scofield was good, but the play is poor. Great Metropolis 22 to a good sized audience, and deserved a crowded house. The most realistic play ever presented here. Frederick Warde and Mrs. D. P. Bowers in Henry VIII. to a well-filled house 24.

PENN YAN.—SHEPPARD OPERA HOUSE: Katie Rooney in Bubbling Over 17, and Daniel Boone 23. Both performances good, to fair business.

SYRACUSE.—GRAND OPERA HOUSE: Master and Man drew fairly 17-20. Dominick Murray did clever work. Primrose and West appeared to big business 21-23.—WIETING OPERA HOUSE: Edwin Arden in Raglan's Way attracted good-sized audiences 17-19, and proved an acceptable performance. Richard Golden in Old Jed Prouty was largely attended 20-24.—STANDARD THEATRE: The McCaffrey-Dempsey Athletic-Burlesque co. was well attended 22-27.—ITEMS: Darwin W. Truss, manager for Primrose and West, is an old Syracuse boy. He reports unusually large business this season. I had a pleasant chat with Lew Dockstader of P. A. W.'s Minstrels.

SARATOGA SPRINGS.—TOWN HALL: Josephine Cameron and an excellent co. presented Camille 21 to a good house.—PUTNAM'S MUSIC HALL: The Bates-Penny Comedy co. opened a week's engagement 22 to fair business.—ITEMS: John W. Vogler, the hustler in advance of Primrose and West, was in town 21, and with the assistance of his lithographers hung more paper than has been seen here in many a day.—L. P. Phelps, three years with McNish and Johnson, and last season with Helen Barry, has taken the management of Josephine Cameron. He joined the co. here.—E. B. Haines, a former New York journalist, is the courteous treasurer of the Cameron co.—Ed. N. McDowell was in town 22, in advance of Lillian Kennedy's Casey's Troubles co.—The new Saratoga Sonci Opera House at Ballston Spa, under the management of Redmond and Kerler, will be formally opened 25 by Frohman's Wife co. It has a seating capacity of 600. The scenery is the work of Charles Huiest, of Troy, and it embraces nine set pieces; the interior decorations are in the Renaissance style, and is a credit to the designer, James Blackridge, of Albany.

UTICA.—OPERA HOUSE: The Paymaster 19, 20, to light business. The Burglar 21, to very good business. A. S. Lipman as the Burglar, Hattie Schell as Fannie, and Little Lillian Rainford as Editha did remarkably well.

WELLSVILLE.—BALDWIN'S THEATRE: Atkinson's Peck's Bad Boy 21; big business.

OSWEGO.—ACADEMY OF MUSIC: Running Wild to slim business 22; company the most incompetent I have seen in a long time. Performance pronounced by all as very bad.—ITEM: Manager Frisbie has enlarged the orchestra at the Academy for this season, and they are presenting strictly first-class music in a first-class manner.

COHOES.—OPERA HOUSE: True Irish Hearts 15, Aunt Jack 19, to large houses.—CITY THEATRE: E. P. Sullivan 22-27, opening in Ingomar, to a large house.

LOCKPORT.—MUSIC HALL: The May Henderson Dramatic co. 18-20 and matinee to poor business, and the performances were the same.

ODGENSBURG.—OPERA HOUSE: Conried's Comic Opera co. gave The Gypsy Baron to a large and fashionable audience 22. Co. first-class.

WATERTOWN.—CITY OPERA HOUSE: Pat Rooney, in Pat's New Wardrobe 24, to the capacity of the house. Vernona Jarbeau in Starlight 25 to S. R. O.

ROME.—NEW OPERA HOUSE: Pat Rooney had a packed house 22.—SINK'S OPERA HOUSE: Dan Sully pleased a fair-sized audience 19.—ITEM: The new Opera House will be managed by the stockholders this season. N. K. Graves will act as manager pro tem.

BINGHAMTON.—OPERA HOUSE: Charles T. Ellis as Casper the Yodler 17 to his accustomed good business, but the play has become stale and stale, and Mr. Ellis should bring out something new. Frank Mayo in Davy Crockett 20 to a large house. The Burglar drew a large and fashionable audience 22, and gave excellent satisfaction. Katie Rooney in Bubbling Over to a fair house 23.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: The Spider and Fly 20, and The Blue and Gray 22 to good business. He, She, Him and Her 2 to fair business.—ITEM: Andrew Morris has given up acting and will hereafter be found at the front of the house.

BUFFALO.—ACADEMY OF MUSIC: A Texas Steer 22-27 drew large audiences. Rosina Vokes the latter part of the week had crowded houses. The company is, as usual, all that can be desired. Two new pieces are added to the repertoire of comedies, Richard Golden opened 29.—STAR THEATRE: Raglan's Way was presented week of 17-22 to good-sized houses.—CORINNE LYCEUM: Pettit and Sims' Master and Man 24-27.—COURT STREET THEATRE: The Paymaster drew good audiences week of 22. The Meteors opened 29.

FRIENDSHIP.—ACADEMY HALL: J. C. Lewis in Si Plunkard to a packed house 24. Performance on the whole satisfactory. Several specialties introduced were particularly enjoyed. Local gags, however, were rather too numerous throughout the evening to be in good taste.—ITEM: Parties here contemplate the erection of a fine new opera house in the near future.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE: Bell's Royal Marionettes week of 22-27 to large houses.—ITEMS: Captain E. J. Pennypacker, well known among the profession as manager of the Opera House, died very suddenly of heart failure. Mr. J. M. Cronly, who has been so ably assisting him, has taken the management of the Opera House and will carry out all contracts made by the late manager. Mr. Cronly is the right man in the right place. He has recently had the Opera House refitted with handsome opera chairs, curtains, etc., increasing the seating capacity 1,000 seats.

CHARLOTTE.—The most trifling co. played one of the most silly pieces seen in Charlotte for many moons 20. The play(?) was Three Fast Men. The house was much better than either the play or the co. deserved.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE: The Charity Ball closed its engagement 20, after one of the largest week's business in the history of the house. Standing room was in demand at every performance, and on three occasions the orchestra was forced behind the scenes. Kajanka opened 21, and business so far has been excellent. The Great Metropolis 28.—GLOBE THEATRE: Hearts of New York proved a strong card and business was large all week. One of the Finest opened 20 and scored a success. E. M. Ryan and Daniel J. Hart take good care of the comedy element, while Phosa M. Allister and H. G. Duffield were well received in the serious parts. Woman Against Woman 28.—METROPOLITAN OPERA HOUSE: A Fair Rebel closed a fair week's business 20. Emma Abbott in Emani, Rose of Castile and Trovatore 24, 27.—BIJOU THEATRE: Business continues good and an excellent variety performance is given nightly.—ITEMS: At the Casino and Eichenlaub's good business is reported. Kajanka is one of the best mounted specialties ever put on here, and the specialties are all received with favor. Managers Hassan and Whitney have invited the children of all the members of the police force to attend a matinee performance of One of the Finest.

STEUBENVILLE.—CITY OPERA HOUSE: Jane Coombs in Bleak House 22 to a large audience.—ITEMS: The obnoxious custom of canceling dates is often detrimental to local managers. Manager McLaughlin was victimized by two cos. the past week, Pettibone and Running Wild.—Mr. and Mrs. Meminger are doing good work with Jane Coombs co. Mr. Meminger is stage manager.

DAYTON.—THE GRAND: The Limited Mail drew a large audience at and gave very fair satisfaction. The ludicrous effects are original and startling. The night stop and back up of the Limited Mail at the close of Act III. almost brought the audience to their feet. Kajanka 19, 20 and matinee to poor business. It was one of the best-billed attractions that has appeared here this season, and one is at a loss to account for the meagre attendance.—THE PARK: An Irishman's Love commenced a week's engagement 21, opening to a crowded house. Co. fair.—CUES: Emma Juch appears at the Grand Oct. 1 in Carmen. Samuel Henderson, manager Memorial Hall, Soldiers' Home, leaves next week for a trip through the East, visiting Mrs. Henderson, wife of the late William Henderson, manager Academy of Music, Jersey City. Phil. C. Brayton is here representing Dore Davidson and Ramie Austen, who appear at the Park 29 for a week.

NEWARK.—OPERA HOUSE: The Henry Burlesque co. 24; fair house.

CANTON.—SCHAEFER'S OPERA HOUSE: Howell and Corbett's Kindergarten 20 to good business. J. K. Emmet in Uncle Joe 21, to a crowded house at advanced prices. Marlande Clarke opened in Edmund Kean 29 for three nights.

BELLAIRE.—ELYSIAN THEATRE: Sun's New Phantasma 17: fair house. Waite's Comedy co. opened a week's engagement 22 in Led Astray; big house.—ITEM: As the audience at the Elysian was pushing to get out after the performance a colored woman named Georgie Bryant had her "pet corn" accidentally trodden upon by Sadie Leslie, a member of Waite's co., who was not in the cast that night. The colored woman became very angry and suddenly struck Miss Leslie three or four times in the face. The colored woman was arrested and fined $20 and costs and twenty days in jail. In default of the fine Georgia will have to serve sixty-five days in the County Jail.

LEETONIA.—LEETONIA OPERA HOUSE: Ullie Akerstrom 18; good business.

PORTSMOUTH.—GRAND OPERA HOUSE: Larking 17. Lillian Lewis 20.—ITEMS: The annual convention of the American Secular Union will assemble here Nov. 2-4, at which time such celebrities as Robert G. Ingersoll and others will visit our city. The B. O. E. are in correspondence with Frederick Warde with a view to getting him produce his masterpiece, Virginius. Why does Brother Gilmore, of Chillicothe, mention that Manager Kaufman, of that city, has assumed charge, and is now manager of the leading base ball club of Chillicothe?

CIRCLEVILLE.—GRAND OPERA HOUSE: Jane Coombs in Bleak House 22 to a fair-sized and appreciative audience. The work of J. K. Hutchinson and J. P. Lochney was especially good.

SPRINGFIELD.—GRAND OPERA HOUSE: The regular season opened 22, the attraction being The Charity Ball. One of the largest and most cultured audiences ever in the theatre witnessed the Lyceum Theatre snow-e. Nothing but praise can be said of the co. Mr. Graham, Mr. Herman and Miss Gaunt, who are so favorably known here as members of last season's Wife co., were warmly greeted and were the recipients of numerous recalls. As a whole it was one of the most enjoyable plays we have ever attended. Fleming's Around the World Sept. 26, 27.—BLACK'S OPERA HOUSE: Henry Burlesque co. 22 to fair patronage. The entertainment could be improved on.—ITEMS: Manager Foltz, of the Grand, on assuming the management of the house this season was the first in this city to introduce THE MIRROR'S patriotic idea of playing "The Star Spangled Banner" at the conclusion of performances. The Grand opera house orchestra, under leadership of Robert Brain, is greatly augmented this season, and as a result better music is being given. The receipts for the preliminary opening of the Grand 17 were $721.50, the attraction being The Limited Mail.—Springfield's Grand Opera House has the best bookings this season in the history of the house.

NEW PHILADELPHIA.—CITY OPERA HOUSE: The Kindergarten co. played here to a packed house 20.

PIQUA.—CONOVER'S OPERA HOUSE: The Limited Mail 17 to S. R. O. Rapid Transit was put on under difficulties 22, the co. not arriving here till 2:30 P. M.—ITEM: W. M. Dorsey has assumed the management of Conover's. Mr. Conover is spending the Winter South.

RAVENNA.—REED'S OPERA HOUSE: The Sidney Gordon and Gaiety co. closed a week of big business 25. All of their plays are printed.

AKRON.—MUSIC HALL: The opera house was crowded to its utmost capacity when The Kindergarten was given. The Mortimer Comedy co. presented Larking to a large and well pleased audience 21.

EAST LIVERPOOL.—BENNETT'S OPERA HOUSE: Silver Bird co. 18-20 to good business.—ITEM: The Mattet Quartette is the main feature of this co.

CAMBRIDGE.—HAMILTON'S OPERA HOUSE: The Kindergarten 21 to a large house.

LANCASTER.—CHESTNUT STREET OPERA HOUSE: The Crolius Opera co. played a very fair week's business, opening in Storm Beaten 17. During the rest of the week they presented Shadows, Muldoon's Picnic, Tramp's Daughter, Queen's Evidence and Ireland as it Is.

MANSFIELD.—MEMORIAL OPERA HOUSE: Marlande Clarke and a good co. played Edmund Kean and Dead Heart 22, 23 to much smaller audiences than they deserved.—MILLER OPERA HOUSE: Rapid Transit co. drew fairly well. Carrie Tutein played the leading part in a creditable manner. The supporting co. was good.

MARIETTA.—The season was opened here by The Kindergarten to the largest audience ever in the Opera House, over 1,000 people being present. The musical features were very good. Of the rest, would rather not say anything.

LEETONIA.—LEETONIA OPERA HOUSE: Hi Henry's Minstrels opened the house on 20; inclemency of the weather prevented them packing the house. Ullie Akerstrom 21; good house. Audience well pleased.

AKRON.—ACADEMY OF MUSIC: The largest house since the season opened greeted Mr. Barnes of New York 19.—James Neil in the role of Mr. Barnes and Miss Emily Rigl in that of Pauli did very satisfactory work. The co. gave both good support.—ITEM: An orchestra, fifteen in number, appearing in full evening dress and discoursing new music, added much to the evening's entertainment. Mr. A. Armstrong now occupies the treasurer's chair, vice Charles Frauenfetter, resigned.

TOLEDO.—PEOPLE'S: Lost in New York, with its fine scenery and a good cast, is packing the house at every performance week closing 27.—WHEELER'S: Some of the best attractions on the road are booked for October, including Stuart Robson, Boston Ideals, Lawrence Barrett, Sea King and Kajanka.

UPPER SANDUSKY.—OPERA HOUSE: The Gilbert Opera co. Fair week, beginning 17, in a splendid repertoire, presenting La Mascotte, Little Duke and Chimes of Normandy, to large and appreciative audiences.

NORWALK.—GARDNER'S MUSIC HALL: A Fair Rebel 17 to a full house.—ITEM: Fanny Gillette while in Norwalk was the guest of Mrs. Dunbar.

CANTON.—BOWSER'S OPERA HOUSE: Elmer E. Vance's realistic Limited Mail was presented 22 for the benefit of the Elks to S. R. O. The co. was booked to play at Findlay, but on account of the stage being too small the date was cancelled and the engagement transferred to Kenton.

URICHSVILLE.—CITY OPERA HOUSE: Hi Henry's Minstrels 22 to good business.

URBANA.—BENNETT'S OPERA HOUSE: Fair houses greeted the Rapid Transit co. 22 and the Henry Burlesque co. 23. The specialties of each co. were warmly received and encored. The statue pictures of the Henry co. were simply "out of sight."—ITEMS: Charles Seymour, of the Rapid Transit co., and Ed. F. Hackett, advance of the same, were royally entertained by Urbana friends.

WOOSTER.—NEW CITY OPERA HOUSE: Hi Henry's Minstrels to fair business 17. Baldwin Comedy co. opened week's engagement 22 to a fair-sized and well pleased audience.—GRAND OPERA HOUSE: Ullie Akerstrom 21 to good business and gave general satisfaction.

WARREN.—OPERA HOUSE: The Emma Abbott opera co. presented the Rose of Castile to good business 22. Miss Abbott was never in better voice than now, and the rendering of this pleasing opera was most satisfactory.

YOUNGSTOWN.—OPERA HOUSE: This house has held very large audiences three successive nights, Fritz Emmet 17, Emma Abbott 18 in Il Trovatore 19, and The Great Metropolis 20.—ITEM: Florence "the idol of the city" has been tendered an engagement with The City Sport co. John Morgan has accepted an engagement with The Inspector co. He leaves for New York Oct. 1 to attend rehearsals.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE: Miller Brothers' Kajanka 17 to a large audience.

PENNSYLVANIA.

HARRISBURG.—OPERA HOUSE: J. K. Emmett 20 to a very good house. Henshaw and Ten Broeck's new comedy The Nabobs was given 21 to good business. Amina Comic Opera struck a frost 22. Frank Mayo 24 in Davy Crockett to a good house. Chas. T. Ellis, 25; good business.

ALLENTOWN.—MUSIC HALL: Dan Sully 20 in The Millionaire. Mr. Sully is an excellent actor, and proved himself equally as capable in the comedy, as in the melodramatic role. He is well supported, the co. being one of more than average merit. One of the most enjoyable performances of the season was the comic opera Pearl of Pekin 21. The audience, while not large, was thoroughly appreciative. Bertha Fish, who assumes the role of the sprightly Finnette, was taken suddenly ill on the road here, and it was feared she would not be able to appear. She, however, recovered and filled her role with a vim and dash that made her the favorite.—ITEMS: Manager Hart, with his usual enterprise, secured a gang of laborers from the T. V. E. W. Co., with a complete outfit, and gave a realistic scene of building a miniature railroad on the stage in Dan Sully's Millionaire. The Pearl of Pekin's seven feet six inch giant and the dwarf who is less than four feet in height are inseparable companions, and attract much attention.—Manager Hart has some good things booked for Music Hall's patrons, Pauline Hall's opera co. being one of the recent ones.

READING.—ACADEMY OF MUSIC: This house was opened for the season 22 by Annie Pixley in Kate, to a large and fashionable audience. Every seat was sold before the doors were opened. Frank Mayo in Nordeck 23, to a large house.—GRAND OPERA HOUSE: Teachers' Institute week of 22; Floy Crowell week of 29.

NEWCASTLE.—OPERA HOUSE: James Riley in The Broom-maker pleased a large audience 21. Arthur Byron co. in Across the Continent to a top-heavy house 22. Field's Minstrels gave an excellent performance to good business 24.—ITEMS: George L. Harrison, business manager of Across the Continent co., reports excellent business. The Sunday Graphic, under the management of J. Ed. Leslie (one time manager of the Park Opera House), will make its first appearance Oct. 22.—After considerable delay the new chairs have arrived for the Opera House and have been placed in position.

TAMAQUA.—ALLEN'S OPERA HOUSE: Zozo, with its sixteen handsome soubrettes, had a large and well pleased audience 18. ITEMS: Agnes Cody co. booked for 17, failed to appear.—Maggie Kruger, one of the handsomest soubrettes of Zozo co., whose dancing, singing, and specialty work captured the audience here, was with the Barnum show for a number of seasons, doing jockey riding.—Lillie Moore, who was with the Kindergarten co. last season, is also with the Zozo co.—Robert Fiske, of the Zozo co., pays a deservedly high compliment to THE DRAMATIC MIRROR, in saying that it is the neatest paper printed and the only theatrical journal that tells the truth.—George E. Gouge, who was to have gone in advance of Louise Litta, but whose manager failed to come to time, is now doing advance work for Katie Rooney in Bubbling Over, and has the town profusely billed here for Oct. 1.

PLYMOUTH.—OPERA HOUSE: Tony Farrel in Irish Corporal played to poor business 24, partly on account of firemen's fair.

OIL CITY.—OPERA HOUSE: Eva Mountford to a small house. The co. is strong, but the play Eugenie La Tour is not as strong as the co.

BETHLEHEM.—OPERA HOUSE: The Nabobs was a superb attraction 17, and pleased a fair-sized audience. The Pearl of Pekin 24 was the first opera so far this season, and was presented in very good style to a select audience. The Opera House, with its seating capacity of over a thousand, was only about three fourths large enough to accommodate the mass of humanity who went to see Cleveland's Minstrels 23.—ITEMS: Three carloads of Bethlehemites attended Music Hall, Allentown, 20, to see Dan'l Sully in The Millionaire, more on account of Miss Daisy Lovering, whose mother resides in Bethlehem, than on account of the attraction, which, however, is a good one. John Morgan, the genial treasurer of our Opera House, is acknowledged to be one of the best accountants in the Bethlehem Iron Company's Mammoth Steel Works. Daisy Lovering and Mrs. Catherine Lord and her two children (Allie and Sydney) spent Sunday, 21, with Miss Lovering's mother in this place. The American Opera co. drew many of our people to Allentown 25. Charles A. Wing was in town 22, in the interest of Charles T. Ellis.

HAZLETON.—BROAD STREET OPERA HOUSE: The Running Wild co. played to S. R. O. 17. They gave a miserable performance. About one half of the audience left after the second act. A Cold Day gave an excellent performance to a good house 22. Audience delighted.

EASTON.—ABEL OPERA HOUSE: Louis James in Richelieu to fine large and select audience. J. C. Stewart's Fat Men's Club, 23; good house.

ASHLAND.—OPERA HOUSE: Fisher's Cold Day co. played here to a good house and well pleased audience 17. Carlotta's dancing and singing were very good although the former was cut rather short. Her dancing still has that dash and vim so original to her. Irish Corporal 20 to fair audience. The co. is good and deserved a better house. On 20-2, Lavelle Fair took place; it was a great success notwithstanding the inclement weather at the beginning as the last two days made up for it. Myrtle Peek with her trained horses was the most interesting feature. Zozo 29 to good business. Singing good and costumes gorgeous, as also the scenery. The transformation scenery was very beautiful and striking. Billy Edwards as Irish Cupid was the taking character.—ITEM: Manager Barron has placed a beautiful drop curtain in our Opera House, by Artist W. F. Wise of Tyrone, Pa.

BAUCH CHUNK.—OPERA HOUSE: The Fat Men's Club 19, to S. R. O. Excellent performance. Everybody well pleased.

FRANKLIN.—OPERA HOUSE: Eva Mountford presented Eugenie La Tour to a small but delighted audience 23.

WARREN.—LIBRARY HALL: The Great Metropolis 20. Marie Greenwood Opera co. in Bocaccio, 24; fair house.

MCKEESPORT.—WHITE'S OPERA HOUSE: The Little Nugget co. pleased a large audience 22.

LANCASTER.—FULTON OPERA HOUSE: The Nabobs was well presented to a large audience 22. Frank J. Frayne in Si Slocum played a two nights' engagement to good business 23, 24. J. C. Stewart's Fat Men's Club had a large laughing audience 25.

APOLLO.—OPERA HOUSE: The Rinehart co. played to a full house 24, and gave universal satisfaction. The co. is booked for a return date October 7. This house is only booking one co. a week and is much better business than last season.—ITEM: Manager Campbell, of the Rinehart co., had a serious hemorrhage Sept. 28 in this town, and will probably retire from active management of the co.

CARBONDALE.—OPERA HOUSE: Golden Nugget by Little's World co. pleased a good-sized audience 18. Frank Mayo in Davy Crockett to a fair sized audience. Tony Farrell in Irish Corporal 19, and Katie Rooney in Bubbling Over, 24, both to good business.

INDIANA.—LIBRARY HALL: The Rinehart Sisters Musical Comedy co. 21, to fair business.

HARRISTOWN.—MUSIC HALL: Annie Pixley played 21, to a large audience. Her new piece Kate gave general satisfaction.

SHAMOKIN.—A. E. OPERA HOUSE: The ever popular Odd Day co. with Fisher and Watson as comedians and the charming little dancer Carlotta pleased the largest audience of the season 17. Miss Carlotta's wardrobe is worthy of special mention. Zozo gave a very tame performance to fair-sized house. Chas. T. Ellis in Casper the Yodler made his first appearance here 23, and at once established himself as a general favorite.—ITEM: Your correspondent had a chat with Mr. Frank M. Hall, advance agent of Frank Mayo co. Mr. Hall was severely injured in the late P. and R. wreck near Reading, Pa., having had his right arm fractured, besides being badly cut and bruised about the face and sides. Miss Wentworth, round the Cod Boy co. here and will take the part of Miss Catherine Lord formerly taken by Miss Brooks. Belle Wentworth is spending a few days with friends in Shamokin.

people daily, at the grounds of the Shamokin Agricultural Association this week during the annual Fair which is in progress there.

MEADVILLE.—ACADEMY OF MUSIC: James Reilly in The Broom-maker of Carlsbad, which has been changed and improved since last season drew rather a light house 18. Owing to some throat trouble Mr. Reilly was compelled to omit all of his songs. Field's Minstrels 20 to S. R. O. Stetson's Uncle Tom's Cabin co. 23 to fair business.

WILLIAMSPORT.—ACADEMY OF MUSIC: Adah Richmond in Chow-Chow 19 to a good-sized and displeased audience. Very poor performance; only two good features, Edith Craske's dancing, and William Kilpatrick's baton drill. Mr. Kilpatrick is a Williamsporter, and received a box of flowers from the Williamsport Base Ball Club. Co. disbanded here. Chas. T. Ellis 22 to a large and delighted audience. Annie Pixley in Kate 24 to a very large audience. Miss Pixley received an ovation.

ERIE.—PARK OPERA HOUSE: Primrose and West's Minstrels 18 against Forepaugh's Circus played to the largest audience that has ever been seen in this city at a minstrel performance. Before eight o'clock there was S. R. O. and people were turned away. Performance first-class. Great Metropolis to a good house 20. Frederick Warde in Henry VIII. to a large audience 22. Across the Continent 23; house fair.

LOCK HAVEN.—OPERA HOUSE: Little Nugget highly pleased a good-sized audience 23. C. W. Vreeland's Operatic Minstrels 26.

BUTLER.—OPERA HOUSE: Stetson's U. T. C. 18 to a fair house. Broom-maker 22 to $100 house. Owing to a cold which affected his throat, Mr. Reilly was unable to appear, and his part Yohann was filled by Mr. Frank Base, a member of the co., who gave entire satisfaction in all but the songs.—ITEM: Thorn Stoke, a local musician, has joined the Dudley Family Dramatic co.'s band and orchestra.

KITTANNING.—GRAND OPERA HOUSE: J. Z. Little's World co. played to big business 22.

WILKESBARRE.—MUSIC HALL: C. T. Ellis as Casper the Yodler pleased a S. R. O. house 20. Frank Mayo in Davy Crockett 23 to fair business. Mr. Mayo has surrounded himself with a good co. and gives a very pleasing performance.—ITEMS: Harry Driscoll has been engaged by Mr. Mayo to play Count Morynski in Nordeck.—Manager Frank D. Hall, who was injured in the Reading Railroad wreck at Shoemakersville, is able to attend to business again.

MAHANOY CITY.—OPERA HOUSE: Tony Farrell, supported by a good co., made his stellar debut at this place 19, before a fair-sized audience. The Irish Corporal is a strong play and Mr. Farrell and his co. know how to present it.—ITEMS: John Wise, late of the Rinehart Sisters' Comedy co., has joined the Opera House staff.—The stage of the Opera House has been increased ten feet in breadth, now making it 30 by 45.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE: Stuart Robson in The Henrietta 21 had a full house. Shenandoah followed 25 to another full house.

WOONSOCKET.—OPERA HOUSE: Evangeline to a good house 16. Howard Athenæum co. 18 had a full house. Blackthorn co. 20 to a good house.

PROVIDENCE.—OPERA HOUSE: Maggie Mitchell and one of the best supporting cos. opened for the week before a large audience 22.—THE GAIETY: Week of 22 has been filled nightly with Natural Gas by Donnelly and Girard, assisted by a very clever co.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE: Jim the Penman co. (No. 2) 21, to fair business. The parts were well represented, and gave general satisfaction.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE: The opening of this new Thespian temple 22 by Emma Juch's co. in The Huguenots was the most brilliant event, both theatrically and socially, that ever occurred in this city. The entire audience in the auditorium were in full dress, while the boxes were filled with the *haute ton* of Memphis. The house has a seating capacity of 2,400. The drop-curtain, painted by Noxon and Toomey, represents the "Triumphal entry of the Rajah of India into Singapore after his victory over the Persians." Judge Hammond, of the United States Court, was introduced to the audience by W. M. Sneed, one of the stockholders, who made the dedicatory address. The orchestra then commenced with the soft and pleasing music of the opera. Miss Juch, in the second act, received an ovation, and was presented with a lyre of roses. The co. is one of the largest and best trained ever here. The staff of the Grand is as follows: Frank Gray, manager; G. P. Harsh, treasurer; A. E. Harrison, assistant treasurer; J. G. Handwerker, leader of the orchestra; A. M. Harris, chief usher; J. P. Bennett, master machinist; Thomas Dwyer, first doorkeeper; Edward Sheats, second doorkeeper. Joseph White looks after the gallery. Thomas White is engineer and gas man, and Charles Beamish fly-man. The twenty-five stockholders have their seats in the middle of the orchestra, surrounded by brass bars.—MEMPHIS THEATRE: A Soap Bubble co. opened to a well-filled house for three nights 22. Mr. Leubrie, undeterred by the opening of the new house, says he will keep his end up in furnishing amusements at popular prices.—ITEMS: John Robb, of the Lyceum, is working his men day and night getting ready for the opening.—Frank Williams is here, talking of all the beauties and success of The Charity Ball.—He was here last season in the interest of The Wife. Frank is always welcomed here.—The specimen copy of THE DRAMATIC MIRROR QUARTERLY has been received. It is well printed and put together, and contains a list of finely written articles, all of which are useful and full of information to the profession.

CLARKSVILLE.—ELDER'S OPERA HOUSE: A Soap Bubble 18 to fair business. The Mortimer Comedy co. in Larking 23 to poor business.

BRISTOL.—HARMELING OPERA HOUSE: Colored Aristocracy 20 to a small house. The co. is a poor one, and undeserving of public patronage.

GALLATIN.—Annie Burton in Dad's Girl to fair business 8.

TEXAS.

BEAUMONT.—CROSBY OPERA HOUSE: James H. Wallick co. in Sam Houston 16 to a full house. Splendid performance.

GALVESTON.—TREMONT OPERA HOUSE: Notwithstanding the excessively hot weather, packed galleries and a well filled lower house bade a hearty welcome to the opening of the season at this house 17. James H. Wallick in Cattle King was the attraction offered, and lovers of the border drama and the like were well entertained. Sam Houston was presented 18, 19. The engagement was a big success from a financial standpoint.—ITEMS: H. Jacobs, business manager of the Grand at New Orleans, was present at the opening.—W. W. Seeskind has assumed charge of the Tremont and is already popular here.—A change in the right direction: Reserved seats can now be obtained only up to 6 P. M. Formerly the diagram could be chosen from at all box-office hours.—A change the other way: Copies of the *Evening Tribune* containing the cast of the performance are served as programmes. An ad. for that journal but hard on the patrons. A 15x22 programme is both unsightly and awkward.

SAN ANTONIO.—GRAND OPERA HOUSE: James H. Wallick's Cattle King opened the season at the Grand 21 to a packed house; S. R. O. sign displayed early in the evening. Sam Houston to a crowded house and enthusiastic audience 22.

CORSICANA.—OPERA HOUSE: This house opened the season 17 with the New York Opera co. in Billie Taylor to good business.

NAVASOTA.—SMITH'S OPERA HOUSE: Rev. Virgil Maxey in New Magdalen 19-21 to large houses.

TYLER.—GRAND OPERA HOUSE: A Brave Woman co. 18, to a good house.

SHERMAN.—OPERA HOUSE: The New York Opera co., badly abbreviated, presented Billie Taylor to a good house 13. Carrie Sweeney easily carried off all the honors and was the recipient of several bouquets. Ed. P. Smith as Eliza was good, while Thomas Smith and Charles Rothesay were worthy of mention. Chimes of Normandy, slim house 16. Lizzie Montgomery commences a week's engagement 22 opening in Two Orphans.

PALESTINE.—TEMPLE OPERA HOUSE: [illegible]

Mendelssohn-Thomas co. played A Brave Woman 15 and Hoop of Gold 16 to fair houses. Mortimer Murdock is their drawing card. His Sandie Cram in A Brave Woman was very good. Support poor.

MARSHALL.—OPERA HOUSE: Gilbert-Huntley comb. to good business week of 15-20.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: A. M. Palmer's co. in Aunt Jack and A Man of the World to large business 20.

MONTPELIER.—BLANCHARD OPERA HOUSE: Casey's Troubles 17; good house.—ITEM: Asa Blanchard, manager and proprietor of the Opera House in this city, dropped dead on the street Sept. 13.

VIRGINIA.

STAUNTON.—STAUNTON OPERA HOUSE: Penalty 18, 19 to fair houses. Gayler's Lights and Shadows 22 to a fine house.

PETERSBURG.—ACADEMY OF MUSIC: Thatcher's Minstrels had one of the largest audiences ever seen at a minstrel performance in this city.

LYNCHBURG.—LYNCHBURG OPERA HOUSE: W. J. Gilmore's Twelve Temptations 22 to a large and enthusiastic audience. Lights and Shadows 23 to a good audience.

ALEXANDRIA.—LANNON'S OPERA HOUSE: The Parisian Folly co. did only fair business 17; co. good. Barlow Brothers' Minstrels 21 packed the house.—ITEM: J. J. Duffey has just finished the new curtain. It is a fine piece of work.

ROANOKE.—OPERA HOUSE: Colored Aristocracy 23; good business. The piece is without merit, and so is the co. Ella Wilson opened a two nights engagement 24 to a packed house and gave satisfaction.

RICHMOND.—THEATRE: Amy Lee in The Clipper 19, 21; fair business. A Dark Secret 22-24 attracted very good houses. Lights and Shadows 26-27; Minnie Seward 29, 30; Frank Mayo Oct. 3, 4.—ACADEMY OF MUSIC: The Twelve Temptations closed a successful engagement of four nights 20. Spenser's Little Tycoon Oct. 1-4.

WASHINGTON.

TACOMA.—TACOMA THEATRE: Elsie Leslie in The Prince and Pauper to crowded houses 17, 18.—ITEM: The Tacoma Theatre has changed owners. The Tacoma Building and Savings Association bought three-fourths of the stock but the new proprietors will make no change in the management.

SPOKANE FALLS.—THE AUDITORIUM: This new theatre was dedicated by the Carleton Opera co. 16-20. They gave Nanon, The Queen's Lace Handkerchief, Dorothy, The Brigands and The Mikado. The co. was well received. The Still Alarm is the next attraction.—ITEM: The Auditorium, the new theatre, is one of the best in the West, no expense having been spared to make it most complete and modern in all respects. Crops of all kinds in the Northwest are the largest ever known and the prospects for amusements in this section never were better.

WEST VIRGINIA.

HUNTINGTON.—Kindergarten 11; and Larking 15, both to satisfactory business.

WHEELING.—OPERA HOUSE: The Editor 20. Frederick Warde and Mrs. Bowers Oct. 1. On the Potomac 2.—GRAND OPERA HOUSE: Sun's Phantasma 18-20; a very fair variety performance to good business. Woman Against Woman 22-24. Co. much above the average of popular price cos. Excellent business.

WISCONSIN.

MILWAUKEE.—ACADEMY OF MUSIC: A Pair of Jacks to moderate houses 18-22. The patronage was liberal considering the merit of the performance. Hoyt's rubbish is not to be classed with this for utter worthlessness.—DAVIDSON: Barry and Fay in McKenna's Flirtation 18-22 to fair business. The two principals were very satisfactory in their parts but the same cannot be said of the balance of the co. Lawrence Barrett week of 29.—STANDARD: The Ranch King 21 opened to a large house, business continuing good balance of the week. Performance satisfactory of its kind.—BIJOU: The Wilbur Opera co. opened 22 in repertoire. The co. gives the operas in a satisfactory manner.

LA CROSSE.—LA CROSSE THEATRE: Mattie Vickers co. 16 to a large and enthusiastic audience; very enjoyable entertainment. The Hustler co. 20; first-class variety entertainment. The house was jammed. The Frank Deshon Opera co. are resting here for a week and will begin a week of opera 2.

MADISON.—FULLER OPERA HOUSE: A large and cultured audience greeted Rose Coghlan as Peg Woffington 16 and found Masks and Faces a delightful change from a run of farce comedies and minstrels. Applause and curtain calls were freely bestowed on Miss Coghlan, Thomas Whiffin as Triplet and Beatrice Moreland as Mabel Vane. Boston Ideals 21 in Fauvette to a packed house. It was rather a disappointment not to find one old favorite in the cast but the performance passed off smoothly and gave general satisfaction. The Hustler 11, as a play or performance was a failure but the people are clever variety actors and pleased the gallery gods. A Pair of Jacks, the best large [illegible] of the season, 13, did the poorest business [illegible] co.—ITEMS: Jacob Litt, the Milwaukee manager and John Hogarty manager of The Stowaway, occupied a box at the Fuller to witness The Hustler. Mr. Litt was surprised at the beauty and completeness of the Opera House and said we were entitled to the claim: The handsomest little theatre in the Northwest. Flora Moore's name drew well for The Hustler here but she did not materialize.—Two stage hands received black eyes at the hands of some of the men of the Boston Ideals for trying to mash chorus girls.

WEST SUPERIOR.—GRAND OPERA HOUSE: Rose Coghlan presented Peg Woffington to a large and fashionable audience 17. Thomas Whiffin as Triplet, John T. Sullivan as Sir Charles Pomander, Beatrice Moreland as Mabel Vane, commanded special attention. Net receipts, $7[illegible].

BELOIT.—GOODWIN'S OPERA HOUSE: Charles A. Loder in Hilarity 17; large and well-pleased audience. Mr. Loder would be much more entertaining if he would stop that bad habit of shutting his eyes every time he speaks.

FOND DU LAC.—CRESCENT OPERA HOUSE: The McGibeny Family in concert 19, drew a large house and gave general satisfaction.

CANADA.

BROCKVILLE.—GRAND OPERA HOUSE: Conried's Opera co. in The Gypsy Baron Sept. 23 to good business at advanced prices.—ITEMS: I have to thank the managers of the three Toronto theatres for favors during my recent visit to that city, the metropolis of Canada. As courteous gentlemen, they vie with one another, while they are very hospitable to the profession.—A little incident occurred here which, if related, might prove useful to some actors who persist in being directly personal in topical songs, etc. A well known comedian who shines in a musical comedy referred, from the stage, to a young man, personally, who is in business here, in the obnoxious "Jack-pot" verse of his song. The latter sought to interview the comedian at the earliest opportunity. He succeeded, and the comedian was obliged to make one of the humblest of apologies. He probably now omits that verse. The reference was certainly more libellous than amusing. Personal tips of this sort should be put on the shelf with the worthless features of the last decade.

HAMILTON.—GRAND OPERA HOUSE: Strauss' Orchestra gave a concert in the Drill Hall Sept. 18 at advanced prices, $2.50 being the price for reserved seats. Although there was a large audience present it did not turn out as great a success, financially, as was expected. Margaret Mather in The Honeymoon and Leah the Forsaken 20. The house was well filled both matinee and evening. The support, as a co., is good. Tommy Russell made his first appearance before a Hamilton audience 22-24 in The Prince and Pauper. The piece did not prove a drawing card. The supporting co., with one or two exceptions, is only fair.

MONTREAL.—ACADEMY OF MUSIC: Aunt Jack to splendid business week of 22-27.—THEATRE ROYAL: Agnes Wallace Villa co. in The World Against Her to good business week of 22.—ITEM: George H. Collins has gone to Vancouver to superintend the building of the stage for the new C. P. R. opera house there.

BRANTFORD.—[illegible]

Kate Pursell Sept. 19, 20 to good business.—ITEM: Percival T. Greene, of Toronto, has leased this theatre for a term.

LONDON.—GRAND OPERA HOUSE: Margaret Mather opened the season in The Honeymoon Sept. 18 to good business, which fell off with Romeo and Juliet 19 on account of Strauss' Orchestra as a counter attraction, which drew well. Kate Pursell in Queen of the Plains did fairly well 22-24.—ITEM: "Jack" Sanford, in advance of Conried's Opera co., was in this city 23.

WINNIPEG.—PRINCESS' OPERA HOUSE: Fisk's Tennesseeans gave pleasing performances to good business 18-20.

ST. JOHN.—MECHANICS' INSTITUTE: E. A. McDowell's Comedy co. to crowded houses during their short stay. They presented The Balloon Sept. 17, 18. Joseph Jefferson's version of The Rivals 19. Arrah-na-Pogue 20. The Balloon was repeated at matinee 20.

VANCOUVER.—IMPERIAL THEATRE: Professor Gentry's Equine and Canine Paradox 11, 12 to S. R. O. Eunice Goodrich's co. opened week's engagement to good business 15.—ITEM: The new $75,000 C. P. R. Opera House is nearly completed.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Fort Worth Tex., Oct. 1, 2, Dallas 3, 4, Tyler 6, Marshall 7, Shreveport, La., 8, Pine Bluff, Ark., 10, Hot Springs 11, Memphis, Tenn., 13-18.
ALEXANDER SALVINI: Grand Rapids, Mich., Sept. 29-Oct. 4.
ATKINSON COMEDY: Newark, N. J. Sept. 29-Oct. 4, Worcester, Mass., 6-11, N. Y. city 13-18.
ANNIE BURTON: Vincennes, Ind., Oct. 1-4, Evansville 5, Mt. Vernon, Ill., 6, 7, Mt. Vernon, Ind., 8, Henderson, Ky., 9, Owensboro 10, 11.
ARIZONA JOE: Carson, Nev., Oct. 1-4.
A STRAIGHT TIP: Philadelphia Sept. 29-Oct. 4.
ALVIN JOSLIN: Cincinnati, O., Sept. 29-Oct. 4, Springfield 6, Richmond, Ind., 7, Marion 8, Kokomo 9, Crawfordsville 10, Danville, Ill., 11.
AROUND THE WORLD (Fleming's): Detroit, Mich., Sept. 29-Oct. 4.
AMY LEE: Paducah, Ky., Oct. 1, Memphis, Tenn., 2-4, Helena, Ark., 6, Little Rock 7, 8.
ANNIE WARD TIFFANY: Bridgeport, Conn., Oct. 2, New Haven 3, 4, Boston, Mass., 6-11, Waltham 13, Marlboro 14, Concord, N. H., 15.
AUGUSTIN DALY: Philadelphia Sept. 29-Oct. 4.
A ROYAL PASS: Waltham, Mass., Oct. 1, Chelsea 2, Lynn 3, 4, Gloucester 6, Great Falls, N. H., 7, Sanford, Me., 8, Rochester, N. H., 9, So. Berwick, Me., 10, Portsmouth, N. H., 11, Brunswick, Me., 13, Bath 14, Gardiner 15, Togus 16.
AGATHA SINGLETON: Rome, N. Y., Sept. 29-Oct. 4, Niagara Falls 6, 7, St. Catharines, Can., 8-11, Simcoe, 13-18.
AROUND THE WORLD IN EIGHTY DAYS (Kiralfy's): Newark, N. J., Sept. 29-Oct. 4, Brooklyn 6-11, Harlem, N. Y., 13-18.
A PAIR OF JACKS: Chicago, Ill., Sept. 29-Oct. 4, St. Louis, Mo., 6-11, Louisville, Ky., 13-18.
AUNT JACK: Fall River, Mass., Oct. 2, New Bedford, 3, Taunton, 4, N. Y. city 6-11.
AN IRISHMAN'S LOVE: Evansville, Ind., Oct. 6, 7, Vincennes, 8, Danville 9, Lafayette 10, Terre Haute 11.
AGNES HUNTINGTON: N. Y. city Oct. 9.
AIDEN BENEDICT: Baltimore, Md., Sept. 29-Oct. 4, N. Y. city, 6-11, Hoboken, N. J., 13-15, Paterson 16-18.
AN IRISH ARAB: Cleveland, O., Sept. 29-Oct. 4, Sandusky 6, Fostoria, 7, Lima 8, Springfield 9, Dayton 10, 11, Cincinnati 12-18.
ALL THE COMFORTS OF HOME: N. Y. city Sept. 8—indefinite.
A TEXAS STEER: Philadelphia, Sept. 29-Oct. 4.
A TRIP TO CHINATOWN: Salt Lake City, Utah, Oct. 1-4, San Francisco, Cal.—indefinite.
ANNA BOYD: Springfield, Mass., Oct. 2, Bridgeport, Conn., 3, 4.
A PERILOUS VOYAGE: Youngstown, O., Oct. 6, Canton 7, Akron 8, Alliance 9, Mansfield 10, Ft. Wayne, Ind., 11.
A FAIR REBEL: Chicago, Ill., Sept. 28-Oct. 4, Memphis, Tenn., 6-11.
A PARLOR MATCH: N. Y. city Sept. 15-Oct. 25.
A COLD DAY: Amsterdam, N. Y., Oct. 1, Johnstown 2, Ballston 3, Mechanicsville 4.
AGNES HERNDON: Kansas City, Mo., Sept. 29-Oct. 4.
A LEGAL WRONG: Memphis, Tenn., Sept. 29-Oct. 4, Jackson 6, Aberdeen, Miss., 7, Canton 8, Jackson 9, Vicksburg 10, 11.
BOTTOM OF THE SEA: Jersey City, N. J., Sept. 29-Oct. 4, Philadelphia, 6-11, Providence, R. I., 13-15, Brooklyn, N. Y., 20-25, Cleveland, O., 27-Nov. 1, Pittsburg, Pa., 3-8.
BLUEBEARD, JR.: Burlington, Ia., Oct. 1, Keokuk 2, Nashville, Tenn., 6-11.
BATES-TENNY: Herkimer, N. Y., Oct. 1, 2, Norwich 6, 11, Elmira 16-18.
BALDWIN COMEDY: Mansfield, O., Sept. 29-Oct. 4, Hamilton 6-11, Lancaster 13-18.
BRASS MONKEY: Kansas City, Mo., Sept. 29-Oct. 4, Denver, Col., 6-11.
BALDWIN-MELVILLE: Laporte, Ind., Sept. 29-Oct. 4, East Saginaw, Mich., 6-11, St. Louis 13-18, Owasso 20-25.
BLACKTHORN: Baltimore Sept. 29-Oct. 4, Philadelphia 6-11.
BARREL OF MONEY: Chicago, Ill., Sept. 29-Oct. 4, Joliet 6, Kankakee 7, Danville 8, Lafayette, Ind., 9-10, Anderson 11, Indianapolis 13-15.
BOOTH-BARRETT: Milwaukee Sept. 29-Oct. 4 (Edwin Booth will join the co. at Baltimore Nov. 3).
BLUE AND GRAY: Pittsfield Mass., Oct. 2, No. Adams 3, Fitchburg 4, Lawrence 5, Concord, N. H., 7, Manchester 8, Nashua 9, Portsmouth 10, Haverhill, Mass., 11.
BEACON LIGHTS: Streator, Ill., Oct. 1.
BOOTLES' BABY: Lenox, Mass., Oct. 1, Mechanicsville, N. Y., 2, Cohoes 3, Hoosick Falls 4, Montreal, Can., 6-11.
BENNETT COMEDY: Chester, Pa., Sept. 29-Oct. 4.
BOOTLES' BABY: Brooklyn, N. Y., Sept. 29-Oct. 4.
COUNTY FAIR (Jefferson): Louisville, Ky., Sept. 29-Oct. 4.
COLSON COMEDY: Dubuque, Ia., Sept. 29-Oct. 4.
CHARLES HALL: Milwaukee, Wis., Sept. 29-Oct. 4.
CRITERION DRAMATIC: Perry, Ia., Sept. 29-Oct. 4, Omaha, Neb., 6-11.
CORDRAY AND WASS: Seattle, Wash., Sept. 15-Oct. 4.
CITY DIRECTORY: Boston Sept. 15-Oct. 4, N. Y. city Oct. 6—indefinite.
CASEY'S TROUBLES: Mohawk, N. Y., Oct. 2, Amsterdam 3, Pittsfield, Mass., 4, Adams 6, Kingston, N. Y., 7, Rondout 8, Saugerties 9, Catskill 10, Matteawan 11, Newburg 13, Sing Sing 14, Haverstraw 15.
CRYSTAL SLIPPER: San Francisco Sept. 22-Oct. 4.
C. A. GARDNER: Galveston, Tex., Oct. 1, 2, Houston 3, 4, San Antonio 5, 6, Austin 7, Waco 8, Fort Worth 9, Dallas 10, 11, Sherman 13, Dennison 14, Tyler 15.
CARRIE LAMONT: Mexico, Mo., Oct. 2, Columbia 3, Moberly 4.
CHARLES T. ELLIS: Easton, Pa., Oct. 1, Red Bank, N. J., 2, Wilmington, Del., 3-4, Philadelphia, Pa., 6-11.
COUNTY FAIR (Neil Burgess): New York city, Sept. 8—indefinite.
CHICAGO COMEDY: Chrisney, Ind., Sept. 29-Oct. 4.
DOWLING-HASSON: Toledo, O., Sept. 29, Cleveland 6-12, Buffalo, N. Y., 13-18.
DANIEL SULLY: N. Y. city Sept. 29-Oct. 4.
DEVIL'S MINE: Syracuse, N. Y., Oct. 2-4, Buffalo 6-11.
DEAR IRISH BOY: Minneapolis, Minn., Sept. 28-Oct. 4, St. Paul 5-11.
DR. BILL: N. Y. city Sept. 29—indefinite.
DARK SECRET: Brooklyn, N. Y., Sept. 29-Oct. 4.
DANIEL BOONE: Medina, N. Y., Oct. 1, Lockport 2, Niagara Falls 3, Tonawanda 4, Bradford, Pa., 6, Kane 7, Punxsutawney 8, Du Bois 9, Brookfield 10, Tarentum 11, Butler 13, Mercer 14, Titusville 15.
EDWARD HARRIGAN: Boston Sept. 29-Oct. 18.
EDWIN F. MAYO: Chicago, Sept. 22-Oct. 4.
EDWIN HOUGHTON: Danville, Can., Sept. 29-Oct. 4.
EVANGELINE: Asbury Park, N. J., Oct. 1, Atlantic City 2, Bridgeton 3, Trenton 4, Reading, Pa., 6, 7, Mahanoy 9, Hazelton 10, Mauch Chunk 11.
EVA MOUNTFORD: Bay City, Mich., Oct. 1, East Saginaw 2, Lansing 3, Michigan City, Ind., 4, Chicago, Ill., 5-11.
EDWIN ANDREWS: Dixon, Ill., Sept. 29-Oct. 4, Lyons, Ia., 6-11, Galena, Ill., 13-18.
EAGAN'S COMEDY: Wapakoneta, O., Sept. 29-Oct. 4.
E. A. McDOWELL: Quebec, Can., Oct. 2-4.
EFFIE ELLSLER: Pittsburg, Pa., Sept. 29-Oct. 4, N. Y. city 6-11.
EDWIN ARDEN: Brooklyn, Oct. 6-11, Philadelphia 13-18.
ERMA THE ELF: Portland, Me., Oct. 1, Lewiston 3, 4, Chelsea, Mass., 14, Portsmouth, N. H., 15.
FRANK I. FRAYNE: Philadelphia Sept. 29-Oct. 4.
FIREMEN'S WARD: Deadwood, Dak., Oct. 1, Central City 2, Lead City 3, Deadwood 4, Crawford, Neb., 6, Ft. Robinson 7, Sharon 8, Ft. Niobrara 9, O'Neil 10.
FRANK MAYO: Staunton, Va., Oct. 1, 2, Richmond 3, 4, Lynchburg 6, Roanoke 7, Charlotte, N. C., 8, Greenville, S. C., 9, Atlanta, Ga., 10, 11, Macon 13, Columbus 14.
FANNIE L. LEWIS: Syracuse 29-Oct. 4.
FRANK DAVIDSON: Indiana, Pa., Oct. 2-4.
FRANKIE JONES: Peoria, Ill., Sept. 29-Oct. 4, Galesburg 6-8, Monmouth 9-11.
FERGUSON AND MACK: Wichita, Kans., Oct. 2-4, Kansas City, Mo., 6-11, St. Louis 12-18.
FRANK LINDON: Washington, Ind., Sept. 29-Oct. 4, Hamilton 6-11.
FRANK DANIELS: Atchison, Kans., Oct. 2, St. Joe, Mo., 3, 4, Hannibal 6, Keokuk, Ia., 7, Peoria, Ill., 8, 9, Burlington, Ia., 10, Cedar Rapids 11, Dubuque 12, Lacrosse, Wis., 14, Winona, Minn., 15.
FAT MEN'S CLUB: Sunbury, Pa., Oct. 1, Hazleton 2, Wilkesbarre 3, Scranton 4, Binghamton, N. Y., 6, Elmira 7, Corning 8, Hornellsville 9, Bradford, Pa., 10, Olean, N. Y., 11.
FANTASMA (Hanlon): Peoria, Ill., Oct. 1-4, Springfield 6, 7, Bloomington 8, 9, Decatur 8, 11.
FORT DONELSON: Pittsburg, Pa., Sept. 29-Oct. 4.
GREAT METROPOLIS (Brady and Welty's): Columbus, O., Sept. 29-Oct. 4, Springfield 6, Chillicothe 6, Portsmouth 7-8, Frankfort, Ky., 9, Lexington 10, 11, Nashville, Tenn., 13-15, Atlanta, Ga., 16-18.
GO-WON-GO MOHAWK: Philadelphia, Pa., Sept. 29-Oct. 4.
GREAT METROPOLIS (Western): St. Louis, Mo., Sept. 29-Oct. 4.
GRIMES' CELLAR DOOR: Rondout, N. Y., Oct. 1, Hudson 2, Lynn, Mass., 3, Haverhill 4.
GOGGLES: N. Y. city Sept. 22-Oct. 4.
GUILTY WITHOUT CRIME: Indianapolis, Ind., Oct. 2-4.
GILBERT-HUNTLEY: Paris, Tex., Sept. 29-Oct. 4.
GRAY-STEPHENS: Wheeling, W. Va., Sept. 29-Oct. 4, Cincinnati, O., 5-11.
GRACE GORDON: No. Manchester, Ind., Sept. 29-Oct. 4.
GRISMER-DAVIES: Portland, Ore., Sept. 29-Oct. 4, Astoria 6, 7, Olympia 8, Tacoma 9-11, Port Townsend 13, Victoria, B. C., 14, 15, Vancouver 16.
GOOD OLD TIMES: N. Y. city Sept. 15-Oct. 4.
HEARTS OF NEW YORK: Indianapolis, Ind., Sept. 29-Oct. 4, Louisville, Ky., 6-11, Pittsburg, Pa., 13-18.
HELD BY THE ENEMY: Buffalo, N. Y., Sept. 29-Oct. 4, Pittsburg, Pa., 6-11, Cleveland, O., 13-18.
HE, SHE, HIM, HER: Gloversville, N. Y., Oct. 1, Rome 2, Oswego 3, Watertown 4, Lowville 6, Carthage 8, Ogdensburg 9-10, Ottawa, Can., 11.
HARDIE AND VON LEER: Taunton, Mass., Oct. 1, New Bedford 2, 3, Fall River 4.
HILARITY (Charles A. Loder): Mattoon, Ill., Oct. 2, Decatur 3, Carlinsville 4, Belleville 5, Alton 6, Litchfield 7, Taylorsville 8.
H. E. DIXEY: Los Angeles, Cal., Oct. 1-4, Oakland 6, 7, San Jose 9, 10, Stockton 11, Sacramento 13, 14, Salt Lake City, Utah, 16-18.
HELEN DAUVRAY: N. Y. city Sept. 30-Oct. 25.
HONEST HEARTS AND WILLING HANDS: Newark, N. J., Sept. 29-Oct. 4.
HORACE MILLER: Tarboro, N. C., Oct. 3, Wilson 4.
HINES-REMINGTON: Dayton, O., Oct. 2-4.
HOLDEN COMEDY: Fremont, O., Sept. 29-Oct. 4, Coshocton 6-11.
HETTIE BERNARD-CHASE: Charlotte, N. C., Oct. 1, Hickory, 2, Asheville 3, 4, Spartanburg, S. C., 6, Anderson 7, Lawrence 9, Newberry 10, 11.
HUBERT WILKE: Denver, Col., Sept. 29-Oct. 4.
IRISH CORPORAL: Bedford, Pa., Oct. 2, Altoona 4, Bellwood 6, Clearfield 7, Honesdale 8, Hanover 9, Chambersburg 10, Hagerstown, Md., 11, Martinsburg 12, Frostburg 15.
IVY LEAF: Waterbury, Conn., Oct. 6, New Britain 7, Willimantic 8, Chelsea, Mass., 9, Salem 10, Gloucester 11.
INSHAVOGUE: Brooklyn, E. D., Sept. 29-Oct. 4.
J. H. WALLICK: Dennison, Texas, Oct. 2, Fort Worth 3, 4, Houston 6, 7, Tyler 8, Texarkana, Ark., 9, Hot Springs 10, Little Rock 11.
JULIA MARLOWE: Memphis, Sept. 29-Oct. 4.
JAMES O'NEILL: Boston Sept. 29-Oct. 4.
JANE COOMBS: Chicago Sept. 29-Oct. 4, St. Paul, Minn., 5-11.
J. K. EMMET: Chicago Sept. 29-Oct. 4, Sioux City, Ia., 6-8, Lincoln, Neb., 9, St. Joe, Mo., 10, Topeka, Kans., 11, Kansas City, Mo., 13-18.
JIM THE PENMAN: Selma, Ala., Oct. 2, 4, New Orleans, La., 5-11.
JOSIE MILLS: Almonte, Can., Sept. 29-Oct. 4.
JAMES OWEN O'CONOR: Auburn, N. Y., Oct. 1, Ithaca 2, Binghamton 3, Elmira 4.
JOHN DILLON: Wellington, Kans., Oct. 2, Winfield 3, Arkansas City 4, Gainesville, Texas, 6, Dennison 7, Sherman 10, Greenville 11.
JOSEPHINE CAMERON: Yonkers, N. Y., Oct. 1, 2, Morristown, N. J., 3, Plainfield 4, Burlington 6, Bridgeton 7, Millville 8, Salem 9, Wilmington, Del., 10, 11.
JIM BOWIE: Marietta, Texas, Oct. 1, 2, Bowie 3, Decatur 4.
JOSEPH MURPHY: Lawrence, Mass., Oct. 2, Clinton 3, Marlboro 4.
KATIE ROONEY: Tamaqua, Pa., Oct. 1, Shenandoah 2, Ashland 3, Allentown 4, Flemington, N. J., 6, Red Bank 7, Asbury Park 8, Danbury, Conn., 9, 10, Thomaston 11, Birmingham 13, Norwalk 14, Stamford 15.
KENNEDY AND WILLIAMS: Springfield, Mass., Sept. 29-Oct. 4, Harlem, N. Y., 6-11.
KATE PURSELL: Detroit, Mich., Sept. 29-Oct. 4, Grand Rapids 6-11.
KATIE EMMETT: Chicago Sept. 14-Oct. 4, Detroit, Mich., 6-11, Grand Rapids 13-18.
KITTIE RHOADES: Danville, Pa., Sept. 29-Oct. 4.
KAJANKA: Cincinnati, O., Sept. 29-Oct. 4.
KINDERGARTEN (Howell and Sebert): Irwin, Pa., Oct. 1, Uniontown 2, Connellsville 3, Cumberland, Md., 4.
KINDERGARTEN (Lyon and Boyer): Milwaukee, Wis., 28-Oct. 4.
KATIE PUTNAM: Boston, Sept. 29-Oct. 4.
LIMITED MAIL: Lansing, Mich., Oct. 1, Battle Creek 2, Kalamazoo 3, 4, Chicago, Ill., 5-11, Akron, O., 13, Youngstown 14, Franklin, Pa., 15, Erie 16, Jamestown, N. Y., 17, Hornellsville 18.
LIZZIE EVANS: St. Louis, Mo., Sept. 28-Oct. 4.
LITTLE NUGGET: Nanticoke, Pa., Oct. 1, Carbondale 2, Luzerne 3, Mauch Chunk 4, Reading 6, 7.
LYONS' COMEDY: Paris, Ky., Sept. 29-Oct. 4.
LEGAL WRECK: Memphis, Tenn., Sept. 29-Oct. 4, Jackson 6, Aberdeen, Miss., 7, Jackson 9, Vicksburg 10-12, New Orleans, La., 13-18.
LOUIS JAMES: Holyoke, Mass., Oct. 2, Worcester 3-4.
LOST IN NEW YORK: Chicago, Sept. 29-Oct. 4.
LOST IN LONDON: Spencer, Mass., Oct. 2, Warren 3, Palmer 4, Florence 6, Turner's Falls 7, Greenfield 8, Huntington 9, Pittsfield 10, Holyoke 11.
LILLIAN LEWIS: Ironton, O., Oct. 1, Chillicothe 2, Circleville 3, Hamilton 4, Middleborough, Ky., 6, Knoxville, Tenn., 7-9, Chattanooga 10, 11, Atlanta, Ga., 13, Birmingham, Ala., 14, Montgomery 15.
LIGHTS AND SHADOWS: Macon, Ga., Oct. 1, Columbus 2, Montgomery, Ala., 3, 4, New Orleans, La., 5-11.
LEWIS MORRISON: Brooklyn, E. D., Sept. 29-Oct. 4.
LYCEUM THEATRE (Frohman's): Philadelphia Sept. 22-Oct. 4, Washington, D. C., 6-11, Boston, Mass., 13-25.
LATER ON: Chicago Sept. 21-Oct. 4.
LARKING: Shreveport, La., Oct. 2, Marshall, Texas, 3, Tyler 4, Dallas 6, 7, Fort Worth 8, Waco 9, Belton 10, Taylor 11, San Antonio 13, San Marcos 14, Austin 15.
MY JACK (Walter Sanford's): N. Y. city Sept. 29-Oct. 4, Washington, D. C., 6-11, N. Y. city 13-18.
MATTIE VICKERS: Sioux City, Ia., Oct. 2-4, Fremont, Neb., 6, Hastings 7, Kearney 8, Grand Island 9, Lincoln 10, Beatrice 11.
MINNIE SEWARD: Danville, Va., Oct. 2-4, Roanoke 6, 7, Lynchburg 7-9, Farmville 10.
MAY BRETONNE: Cable, Ill., Sept. 29-Oct. 1.
MAY HENDERSON: Baldwinsville, N. Y., Oct. 2-4.
MRS. LESLIE CARTER: N. Y. city Nov. 10.
MONEY MAD: Boston, Mass., Sept. 29-Oct. 4, Hartford, Conn., 6-8, New Haven 9-11, N. Y. city 13-18.
MURPHY'S TROUBLES: Fond du Lac, Wis., Oct. 2, Oshkosh 3, Appleton 4.
MACLEAN-PRESCOTT: Danville, Ill., Oct. 1, Decatur 2, Springfield 3, Sedalia, Mo., 4, Kansas City 6-11.

Lawrence, Kans., 13, Topeka 14, 15, Fort Scott 16, 17, Nevada, Mo., 18.
MIDNIGHT CALL (Patrice): Port Huron, Mich., Oct. 1, Flint 2, Owosso 3, Alpena 5, Tawas City 6, Lansing 8, Ann Arbor 9, Jackson 10, Kalamazoo 11.
MIDNIGHT BELL: San Jose, Cal., Oct. 1, Stockton 2, Sacramento 3, 4, Salt Lake City, Utah, 6-11.
MARLANDE CLARKE: Kendleville, Ind., Sept. 30-Oct. 3, Lafayette 4, Marion 6, Logansport 7, Brazil 8, Terre Haute 9, Washington 10, Delphi 11, Evansville 12, Owensboro, Ky., 13, Frankfort 14, Paducah 16.
MASTER AND MAN: Cleveland, O., Sept. 29-Oct. 4, Chicago 5-18.
MAUDE ATKINSON: Lewisburg, Tenn., Sept. 29-Oct. 4, Fayetteville 6-11.
MILTON NOBLES: Washington, D. C., Sept. 29-Oct. 4.
MCKENNA'S FLIRTATION (Barry and Fay): Minneapolis, Minn., Oct. 1, 2, Des Moines, Ia., 10, 11.
MASK OF LIFE: Montreal, Can., Sept. 29-Oct. 4, Brooklyn, N. Y., 6-11.
MUGGS' LANDING: Portsmouth, N. H., Oct. 1, Laconia 2, Farmington, Me., 4, Portland 6, Biddeford 7, Fitchburg, Mass., 10.
MILLER BROS. AND NORRIS: Great Falls, Mont., Oct. 1, 2, Fort Benton 3, 4.
MME. AND AUGUSTIN NEUVILLE: Chicago Sept. 22-Oct. 4.
MARIE WAINWRIGHT: Bradford, Pa., Oct. 2, Jamestown, N. Y., 4, Buffalo 6-8, Rochester 9-11.
MR. BARNES OF NEW YORK (Frank W. Sanger): Evansville, Ind., Oct. 2, Paducah, Ky., 3, Cairo, Ill., 4, Memphis, Tenn., 6-8, Louisville, Ky., 9-11.
MY AUNT BRIDGET: Philadelphia Sept. 29-Oct. 4, New York 6-11.
MARGARET MATHER: Ogdensburg, N. Y., Oct. 2, Lyons 3, Kingston 4, Harlem 6-11.
NAT C. GOODWIN: Dubuque, Ia., Oct. 4, Minneapolis, Minn., 6-11, Duluth 13-15, West Superior, Wis., 16, La Crosse 17.
NEW YORK THEATRE (Hunt's): Martinsburg, W. Va., Sept. 29-Oct. 4, Winchester, Va., 6-11.
NOSS MUSICAL COMEDY: Mt. Sterling, Ky., Oct. 2, Lexington 3, 4, Paris 7, Cynthiana 8, Louisville 9, 11, Greensburg, Ind., 13, Rushville 14, Connersville 15.
N. S. WOOD: Wilmington, Del., Sept. 29-Oct. 1, Lebanon, Pa., 3, Lancaster 4, Hoboken, N. J., 6-11, N. Y. city 13-18.
NELLIE MCHENRY: Des Moines, Ia., Oct. 2, Davenport 3, Rock Island, Ill., 4, Chicago 5-11.
NATURAL GAS: Troy N. Y., Sept. 29-Oct. 1, Albany 2-4, N. Y. city 6—indefinite.
NEW YORK COMEDY (W. C. Tirrill's): Jackson, Mich., Sept. 29-Oct. 4.
ONE OF THE FINEST: Cincinnati, O., Sept. 28-Oct. 4, Lima 6, Kenton 7, Tiffin 8, Fort Wayne, Ind., 9, Defiance, O., 10, Adrian, Mich., 11.
OLIVER W. WREN: Granville, N. Y., Oct. 2, Poultney, Vt., 3, Castleton 4, Fair Haven 6, Ticonderoga, N. Y., 7, Port Henry 8, Westport 9, Willsborough 10, Keesville 11, Rouse's Point 13, Champlain 14, No. Lawrence 15, Norwood 16, Hermon 17.
OLD JED PROUTY: Buffalo, N. Y., Oct. 1, Toronto, Can., 2-4, Cleveland, O., 6-11, Columbus 13-18.
OLIVER BYRON: Pittsburg, Pa., Sept. 29-Oct. 4, Greensburg 6, Uniontown 7, Altoona 8, Harrisburg 9, Lancaster 10, Trenton, N. J., 11, Jersey City 13-18.
OLE OLSON: Goshen, Ind., Oct. 2, Elkhart 3, So. Bend 4, Chicago, Ill., 5-11.
OUR GERMAN WARD: Webster, Mass., Oct. 1, New Britain, Conn., 2, Middletown 3, Torrington 4.
OLD HOMESTEAD: St. Louis, Mo. Sept. 29—Oct. 11, Sedalia 13, Hannibal 14, Quincy, Ill., 15.
PAYMASTER: Montreal, Can., Oct., 6-11.
PATTI ROSA: Ottumwa, Ia., Oct. 2, Marshalltown 4, Des Moines 6, Iowa City 7, Cedar Rapids 8, Keokuk 9, Peoria, Ill., 10, Joliet 11, Muskegon, Mich., 13, Grand Rapids, Mich., 14, 15, Bay City 16, East Saginaw 17.
PRINCE AND PAUPER (Tommy Russell): Toledo, O., Oct. 1, 2, Sandusky 3.
PRINCE AND PAUPER (Daniel Frohman's): Kansas City, Mo., Oct. 1-4, Peoria, Ill., 6, 7, Springfield 8, Terre Haute, Ind., 9, Columbus, O., 10, 11.
P. F. BAKER: Quincy, Ill., Oct. 1, Pekin 2, Joliet 3, Streator 4, Chicago 6-25.
PAT ROONEY: Toronto, Can., Sept. 29-Oct. 4, Hamilton 6, 7, London 8, St. Thomas 9, Brantford 10, St. Catharines 11, Niagara Falls, N. Y., 13, Tonawanda 14, Syracuse 15-17.
PRIVATE SECRETARY: Minneapolis, Minn., Oct. 4, Madison, Wis., 6, Rockford 7, Racine 8, Milwaukee 9-11, Chicago, Ill., 13-18.
PAUL KAUVAR: N. Y. city Sept. 22-Oct. 4, Baltimore 13-18.
PECK'S BAD BOY: Newark, N. J., Sept. 29-Oct. 4.
RUNNING WILD (F. Schwartz): Belleville, Can., Oct. 1, Peterboro 2, Guelph 3, Hamilton 4, Toronto 6-8, Chatham 9, Port Huron, Mich., 10.
PEOPLE'S THEATRE (G. A. Hill's): Mount Holly, N. J., Sept. 29-Oct. 4.
PEARL MELVILLE: Dayton, O., Oct. 6-11, Lexington, Ky., 13-18.
RIP VAN WINKLE (E. M. Crane): Tiffin, O., Oct. 2, Fostoria 3, Findlay 4, Defiance 6, Van Wert 8, Lima 9, Ada 10, Upper Sandusky 11, Nevada 12, Bucyrus 14, Crestline 15.
R. G. REYNOLDS: N. Y. city Sept. 29-Oct. 4.
RUNAWAY WIFE: Hoboken, N. J., Oct. 2-4, Nyack, N. Y., 6, Orange, N. J., 7, Paterson 8, 9, Reading, Pa., 10, 11.
ROLAND REED: St. Louis, Mo., Sept. 29-Oct. 4, Chicago, Ill., 6-11, Toronto, Can., 13-18.
RENFROW'S PATHFINDERS: Iron Mountain, Mich., Oct. 1, Hurley, Wis., 2, Ashland 3, West Superior 4, Duluth, Minn., 6-11.
RIP VAN WINKLE (Fitzpatrick): Detroit, Mich., 29-Oct. 4, Chatham, Can., 6, London 7, Goderich 8, Stratford 9, Galt 10, Bradford 11.
REUBEN GLUE: Worcester, Mass., Sept. 29-Oct. 4.
ROSE COGHLAN: Kansas City, Mo., Sept. 29-Oct. 4, Colorado Springs, Col., 6, Pueblo 7, Salida 8, Leadville 9, Aspen 10, 11, Denver 13-18.
ROSINA VOKES: Cleveland, O., Sept. 29-Oct. 4, Chicago 6-18.
RICHARD MANSFIELD: N. Y. city June 16-Oct 31.
ROBERT DOWNING: Crawfordsville, Ind., Oct. 1, Indianapolis 2-4, Dayton, O., 6, Springfield 7, Piqua 8, Lima 9, Findlay 10, Fostoria 11, Bowling Green 13, Sandusky 14, Norwalk 15, Mansfield 16.
ROBERT MANTELL: Leadville, Col., Oct. 1, Pueblo 2, 3, Kansas City, Mo., 6-11.
ROBERTS-SAILER: Atlantic City, N. J., Oct. 20-21.
RAPID TRANSIT: Ft. Wayne, Ind., Oct. 1, Huntington 2, Logansport 3, 4, Chicago, Ill., 5-11, Joliet 13, Ottawa 14, Peoria 15, Jacksonville 16.
ROYCE-LANSING MUSICAL COMEDY: York, Neb., Oct. 1, Central City 2, Grand Island 3, Kearny 4, No. Platte 6, Ft. Sydney 7, Cheyenne, Wyo., 8, Greeley, Col., 9, Fort Collins 10, Loveland 11, Longmont 13, Boulder 14, Golden 15, Central City 16, Georgetown 17.
RUBY LAFAYETTE: Ft. Smith, Ark., Sept. 29-Oct. 4.
RANCH KING (Clifton's): Findlay, O., Oct. 1, Fostoria 2, Mt. Vernon 3, Newark 4, Columbus 6-11, Baltimore, Md., 13-18.
SI PERKINS AND COUNTRY COUSIN (Frank Jones): Cohoes, N. Y., Oct. 1, Little Falls 2, Catskill 3, Matteawan 4, Middletown 6, Port Jervis 7, Susquehanna, Pa., 8, Carbondale 9, Owensville 10, Hawley 11.
SHENANDOAH: Bangor, Me., Oct. 3, 4, Lowell, Mass., 6, 7, Haverhill 8, 9, Lawrence 10, 11, Lynn 13-15, Brockton 16.
SILVER BIRD: Washington, Pa., Oct. 2-4, Wheeling, W. Va., 6, 7, Steubenville, O., 8-10, Alliance 11, Allegheny, Pa., Oct. 13-18.
STUTTZ AND MAXEY: Crockett, Texas, Oct., 2, Huntsville 6-8, Galveston 9-11.
SEYMOUR-STRATTON: Willimantic, Conn., Oct. 2-4.
STANDARD THEATRE (D. T. Ramage's): Kokomo, Ind., Sept. 29-Oct. 4.
STILL ALARM: Tacoma, Wash., Oct. 2-4, Portland, Ore., 6-11.
SPIDER AND FLY: Norwich, Conn., Oct. 1, New London 2, Woonsocket, R. I., 3, Pawtucket 4.
SPOONER COMEDY CO.: Ottumwa, Ia., Sept. 29-Oct. 4.
SOAP BUBBLE: Rome, Ga., Oct. 1, Atlanta 2, Newnan 3, Selma 4, New Orleans, La., 5-11.
SOL SMITH RUSSELL: Washington, D. C., Sept. 29-Oct. 4.
SIS (Burbank's): Wahpaton, No. Dak., Oct. 2, Millbank, So. Dak., 3, Aberdeen 4, Watertown 6, Huron 7.
SIBERIA: Louisville, Ky., Sept. 29-Oct. 4.
SI PLUNKARD: Sharpsburg, Pa., Oct. 1.
STUART ROBSON: Brooklyn, N. Y., Sept. 29-Oct. 4.
SOCIAL SESSION: Gardner, Mass., Oct. 1, Clinton 2, Gloucester 3, Lawrence 4, Taunton 6, Plymouth 7, No. Attleboro 8, Franklin 9, Newport, R. I., 10, Marlboro, Mass., 11, Milford 13, So. Framingham 14, Holyoke 15, Keene N. H., 16.
TRUE IRISH HEARTS: Harlem, N. Y., Sept. 29-Oct. 4.
THE FUGITIVE: Brooklyn Sept. 29-Oct. 4, Baltimore 6-11.
TWO SISTERS: Lawrence, Mass., Oct. 1, Haverhill 2, Lowell 3, 4, Concord, N. H., 6, Chelsea, Mass., 7, Waltham 8, Gloucester 9, Lynn 10, 11, Brockton 13, Taunton 14, Pawtucket, R. I., 15, Fall River, Mass., 16.
THOMAS W. KEENE: San Francisco, Sept. 29-Oct. 4.
THE FAST MAIL: San Antonio, Tex., Sept. 29-Oct. 3, Taylor 4, Ft Worth 6, 7, Dallas 8, 9, Denison 10, Paris 11, Shreveport, La., 14, 15, Vicksburg, Miss., 16, 17.
THE BROOMMAKER (James Reilly): Clearfield, Pa., Oct. 2, Bellefonte 3, Tyrone 4, Sunbury 6, Shamokin 7, Mt. Carmel 8, Shenandoah 9, Mahanoy City 10, Tamaqua 11, Hazleton 13.
THE NABOBS: Brockton, Mass., Oct. 1-4, Providence, R. I., 9-11, Lawrence, Mass., 13, Lowell 14, Manchester, N. H., 15.
THE WORLD AGAINST HER (Agnes Wallace Villa): Toronto, Can., Sept. 29-Oct. 4, Guelph 6, Brantford 7, St. Thomas 8.
THE WIFE: Auburn, N. Y., Oct. 1, Buffalo 2-4, Toronto, Can., 6-8, Detroit, Mich., 9-11.
THE BANKER: Montreal, Can., Sept. 28-Oct. 4.
TOWN LOTS: Farmer City, Ill., Oct. 1, Champaign 2, Tuscola 3, Arcola 4, Newton 6, Robinson 7, Paris 8, Sullivan, Ind., 9, Marshall, Ill., 10, Preston, Ind., 11.
TWO OLD CRONIES: Brooklyn, N. Y., Sept. 29-Oct. 4, Elizabeth, N. J., 6, Easton, Pa., 7, Bethlehem 8, Allentown 9, Reading 10, Norristown 11.
THE HUSTLER: St. Paul, Minn., Sept. 29-Oct. 4, Milwaukee, Wis., 7-10, Des Moines, Ia., 13.
THE FAKIR: Cedar Rapids, Ia., Oct. 2, Dubuque 3, Rockford, Ill., 4, Milwaukee, Wis., 5-11, Oshkosh 13, Madison 14, Lacrosse 15, Winona 16, Red Wing 17.
THE SOUDAN: Boston Sept. 15—indefinite.
THE SHATCHEN: Detroit, Mich., 29-Oct. 4, Toronto, Can., 5-12.
THE CASTAWAYS: Smyrna, Del., Oct. 1-3.
THE EDITOR (Louis Aldrich): Lancaster, Pa., Oct. 1, Reading 2, 3, Easton 4, N. Y. city 6-11, Troy, N. Y., 13, 14, Syracuse 15, Buffalo 16-18.
THE ENGLISH ROSE: Boston Sept. 1—indefinite.
THE OLD HOMESTEAD (Denman Thompson): N. Y. city Oct. 6—indefinite.
THE CHARITY BALL: Nashville, Tenn., Oct. 2-4, Cincinnati, O., 6-11, Dayton 13, Lima 14, Toledo 15-16.
THE BURGLAR: New Haven, Conn., Oct. 1, Hartford 2, Bristol 3, New Britain 4, Meriden 5, New London 6, Brockton, Mass., 8, Salem 9, Waltham 10, Lowell 11, Holyoke 13, Springfield 14, Newburg, N. Y., 15.
THE SILENT PARTNER: Lowell, Mass., Oct. 1, Waltham 3, Portsmouth, N. H., 6, Lewiston, Me., 7, Portland 8, 9.
THE STOWAWAY (Jacob Litt's): Chicago Sept. 21-Oct. 4.
THE U. S. MAIL: San Francisco Sept. 22-Oct. 4.
THE FAIRIES' WELL: Atlanta, Ga., Oct. 1, 2, Charleston, S. C., 3, 4.
TWELVE TEMPTATIONS: Augusta, Ga., Oct. 1, Charleston, S. C., 2, Savannah, Ga., 3, 4, Macon 6, Columbus 7, Selma, Ala., 8, Pensacola, Fla., 9, Mobile, Ala., 10, New Orleans, La., 12-18.
UNDER THE GASLIGHT: Atlanta, Ga., Oct. 3, 4.
UNCLE HIRAM: Bath, Me., Oct. 2, Great Falls, N. H., 3, Leominster, Mass., 4.
ULLIE AKERSTROM: Milwaukee, Wis., Sept. 28-Oct. 4, Minneapolis, Minn., 6-11, St. Paul 13-18.
UNCLE TOM'S CABIN: Philadelphia Sept. 29-Oct. 4.
VINCENT'S COMEDY: Moscow, Idaho, Sept. 29-Oct. 4.
WILD OATS: New Orleans, La., Sept. 28-Oct. 4, New Iberia 5, Lake Charles 6, Orange, Texas, 7, Galveston 8, Houston 9-11.
WILD GOOSE CHASE: New Orleans, La., Sept. 28-Oct. 4, Donaldsville 5, Baton Rouge 6, Bayou Sara 7, Natchez, Miss., 8, Jackson 9, Yazoo City 10, Greenville 11.
WILLIAM REDMUND: Baltimore, Md., Sept. 29-Oct. 4, Richmond, Va., 6, Lynchburg 7, Roanoke 8, Danville 9, Salisbury, N. C., 10, Charlotte 11, Greenville, S. C., 13, Augusta, Ga., 14, Charleston, S. C., 15.
WARDE-BOWERS: Wheeling, W. Va., Oct. 1, McKeesport, Pa., 2, Harrisburg 3, Reading 4, Williamsport 6, Scranton 7, 8, Allentown 10, Lancaster 11, Norfolk, Va., 13, 14, Richmond 15, 18.
WORLD (J. Z. Little): Carlisle, Pa., Oct. 1-2, Huntingdon 3-4, Huntsville 6, Philipsburg 7.
WAITE COMEDY: Wellsburg, W. Va., Oct. 2-4, East Liverpool, O., 6-11.
WOMAN AGAINST WOMAN: Columbus, O., Sept. 28-Oct. 2, London 3, Piqua 4, Anderson, Ind., 6, Kokomo 7, Lafayette 8, Logansport 9, Wabash 10, Marion 11.
W. J. SCANLAN: Denver, Col., Sept. 29-Oct. 4.
WIFE FOR WIFE: Philadelphia Sept. 29-Oct. 4, Pottstown 6, Harrisburg 7, Williamsport 8, Bloomsburg 9, Hazleton 10, Shamokin 11, Baltimore, Md., 13-18.
W. H. CRANE: N. Y. city Sept. 8—indefinite.
WATER QUEEN: Carbondale, Pa., Oct. 1, Scranton 2, 3, Pittston 4.
YOU AND I: Rochester, N. Y., Oct. 1, Detroit, Mich., 2-4.
YOUNG COMEDY: Des Moines, Ia., Sept. 29-Oct. 4.
ZOZO: Matteawan, N. Y., Oct. 1, Naugatuck, Ct., 2, Waterbury 3, Birmingham 4, Norwalk 5, Danbury 7, 8, New Haven 9-11, Willimantic 13, Putnam 14, Webster, Mass., 15, Woonsocket, R. I., 16.
ZEFFIE TILBURY: Bridgeport, Conn., Sept. 29-Oct. 4, New Haven 6-8, Ansonia 9-11, Northampton, Mass., 13-18.

OPERA AND CONCERT COMPANIES.

ABBOTT OPERA: Cincinnati, O., Sept. 29-Oct. 4, Pittsburg, Pa., 6-11.
BALDWIN-MELVILLE OPERA: Grand Rapids, Mich., Oct. 6-Nov. 1.
BENNETT-MOULTON OPERA (George A. Baker's): Philadelphia, Pa., Sept. 22-Oct. 4, Wilmington, Del., 6-11, Philadelphia, Pa., 13-18.
BANCROFT OPERA: Rockland, Me., Oct. 2-4, Belfast 6-8, Bath 9-11.
BRODBOLL AND FLOWERS' OPERA: Junction City, Kans. Sept. 29-Oct. 4.
BALMORAL CHOIR: Halifax, Can., Oct. 1, 2, Charlottetown 3, Summerside 4, St. Johns 6, 7, Moncton 8, Fredericton 9, Lewiston, Me., 10, Barre, Vt., 11, Springfield, Mass., 13.
CALIFORNIA OPERA: Lemars, Ia., Oct. 2, Sioux Falls, S. D., 3, 4, Cherokee, Ia., 6, Ft. Dodge 7, 8, Boone 9, Des Moines 10, 11.
CASTLES IN THE AIR: Washington, D. C., Sept. 29-Oct. 4, Philadelphia, Pa., 6-25.
CORSAIR: Poughkeepsie, N. Y., Oct. 1, Newburg 2, Kingston 3, Schenectady 4, Troy 6, 7, Gloversville 8, Utica 9, Rome 10, Watertown 11, Ogdensburg 13, Oswego 14, Auburn 15, Buffalo 16-18.
CORINNE: N. Y. city Sept. 22-Oct. 4.
CONRIED OPERA: Flint, Mich., Oct. 1, Bay City, 3, East Saginaw 4, Jackson 6, Toledo, O., 7, Sandusky 8, Akron 9, Salem 10, 11, Buffalo, N. Y., 13-15, Rochester 16-18.
CARLETON OPERA: Seattle, Wash., Oct. 2, 3, San Francisco 6-18.
DUFF OPERA: Des Moines, Ia., Oct. 6, 7.
DUDLEY FAMILY: Beaver Falls, Pa., Sept. 29-Oct. 4.
FAY TEMPLETON: Brooklyn Sept. 29-Oct. 4.
FAUST UP TO DATE: Boston, Mass., Sept. 22-Oct. 4, Montreal, Can., 6-11, Hartford, Conn., 13-15.
FAUST (Reeve's): Hamilton, Ont., Oct. 1, St. Catharines 2, Albion, N. Y., 3, Palmyra 4, Syracuse 6-11, Rome 13, Little Falls 14, Johnstown 15, 16.
GILBERT OPERA: Ashland, O., Oct. 1, 2, Akron 3, 4, Ravenna 6, Minerva 7-11, Alliance 13-15.
HESS OPERA: Omaha, Neb., Oct. 2-4, Council Bluffs, Ia., 6, Des Moines 7, 8, Sioux City 9-11, Minneapolis, Minn., 13-18.
JUCH OPERA: Terre Haute, Ind., Oct. 2, Dayton, O., 3, Indianapolis 4, Cincinnati O., 5-11, Louisville Ky., 13-15.
LITTLE TYCOON OPERA: Richmond, Va., Oct. 1-4, Harrisburg, Pa., 6, Pottsville 7, Reading 8, Trenton, N. J., 9, Easton, Pa., 10, Scranton 11, Elmira, N. Y., 13, Utica 14, Troy 15.
LOTUS GLEE CLUB: Rockland, Me., Oct. 13, Belfast 14, Bath 15, Dover, N. H., 16, Putnam, Conn., 17, Westerly, R. I., 18.
MENDELSSOHN-THOMAS: Mexico, Tex., Oct. 2, Calvert 3, Bryan 4, Navasota 6, Hempstead 7, Brenham 8, Columbus 9, Hallettsville 10, Schulenburg 13, Weimar 14.
MME. ANGOT: N. Y. city Aug. 11-Oct. 11.
MARIE TEMPEST: N. Y. city, Aug 5-Oct. 15.
MARIE GREENWOOD: Oil City, Pa., Oct. 1, Newcastle 2, Beaver Falls 3, Butler 4, Greensburg 8, Uniontown 9, Altoona 10, Philipsburg 11, Lock Haven 13, Williamsport 14, Bellefonte 15, Tyrone 16.
NEW YORK OPERA: San Antonio, Tex., Sept. 29-Oct. 4.
NASHVILLE STUDENTS: Albany, Mo., Oct. 1, Grant City 2, Pattonsburg 3, Jamesport 4, Gallatin 6, Princeton 7, Centerville, Ia., 8, Bloomfield 9, Moulton, Ill., 10, Unionville, Mo., 11.
PAULINE HALL OPERA: Philadelphia Sept. 22-Oct. 4, Newark, N. J., 6-11.
PEARL OF PEKIN: Philadelphia, Pa., Sept. 29-Oct. 4, Scranton 6, Altoona, 7, Wheeling, W. Va., 8, Zanesville, O., 9, Dayton 10, Evansville, Ind., 11.
STRAUSS ORCHESTRA: Minneapolis, Minn., Sept. 29-Oct. 4, Milwaukee, Wis., 6-8, Chicago, Ill., 9-14, Davenport, Ia., 15, Cedar Rapids 16.
SEA KING: Harlem, N. Y., Sept. 29-Oct. 4, Albany 6-8, Troy 9-11, Montreal, Can., 13-18.
THE MERRY MONARCH (Francis Wilson): N. Y. city Aug. 18-Oct. 4, Baltimore 6-11.
WILBUR OPERA: Grand Rapids, Mich., Sept. 28-Oct. 4, Toledo, O., 6-11.

VARIETY COMPANIES.

ADAH RICHMOND: Uniontown, Pa., Oct. 1, Belle Vernon 2, McKeesport 3, Youngstown, O., 4, Newcastle, Pa., 6.
BRYANT-SAVILLE: Brooklyn Sept. 29-Oct. 4.
CITY CLUB: Minneapolis Sept. 29-Oct. 4, Chicago 6-11, Indianapolis, Ind., 13-18.
CREOLE BURLESQUE: Phillipsburg, Pa., Oct. 2, Elmira, N. Y., 3, Binghamton 4, Philadelphia, Pa., 6-11.
FAY FOSTER BURLESQUE: East Liverpool, O., Oct. 1, Ravenna 2, Wooster 3, Canton 4, Cleveland 5-11, Cincinnati 12-18.
GRIEVES BURLESQUE: Brooklyn, N. Y., Sept. 29-Oct. 4.
GUS HILL: Washington, D. C., Sept. 29-Oct. 4.
GEORGE SUN: Cleveland, O., Sept. 29-Oct. 4, Washington, D. C., 6-11, Philadelphia, Pa., 13-18.
HOWARD ATHENAEUM: N. Y. city Sept. 22-Oct. 4, Brooklyn 6-11.
HOWARD BURLESQUE: New Haven, Conn., Sept. 29-Oct. 4.
HARRY KERNELL: Paterson, N. J., Oct. 2-4.
HERRMANN'S TRANSATLANTIQUES: Chicago Sept. 22-Oct. 4, St. Louis, Mo., 5-11, Kansas City 13-18.
HANLON-VOLTER AND MARTINETTI ENGLISH PANTOMIME: N. Y. city Aug. 23-Oct. 4.
HENRY BURLESQUE: Cleveland, O., Sept. 29-Oct. 4.
INTERNATIONAL VAUDEVILLES: Baltimore Sept. 29-Oct. 4, Pittsburg 6-11, Cincinnati 13-18.
LILLY CLAY'S COLOSSAL GAIETY: Des Moines, Ia., Oct. 1, Omaha, Neb., 2, Lincoln 3, Atchison, Kans., 4, Topeka 6, Wichita 7.
LESTER AND ALLEN'S: Wilmington, Del., Sept. 29-Oct. 4.
LESTER AND WILLIAMS: Philadelphia Sept. 29-Oct. 4.
LONDON GAIETY GIRLS: Brantford, Ont., 2, Hamilton 3, St. Catharines 4, Buffalo, N. Y., 6-11, Cleveland, O., 13-18.
MAY DAVENPORT BURLESQUE: Dover, N. H., Oct. 2, Portsmouth 3, Gloucester, Mass., 4, Lynn 6, 7, Beverly 8, Natick 10, Meriden, Conn., 11, Hoboken, N. J., 13-18.
MCCAFFREY-DEMPSEY: Canandaigua, N. Y., Oct. 2, Penn Yan 3, Elmira 4, Corning 6, Bath 7, Batavia 8, Mt. Morris 9, Warsaw 10, Curry, Pa., 11, Erie 13, Oil City 14, Jamestown, N. Y., 15, Olean 16, Salamanca 17.
NELSON'S GREAT WORLD: N. Y. city Sept. 29-Oct. 4.
NIGHT OWLS: N. Y. city Sept. 29-Oct. 4.
REILLY-WOODS: New York city Sept. 22-Oct. 4.
ROSE HILL'S BURLESQUE: Chicago Sept. 29-Oct. 4, Milwaukee, Wis., 6-11.
RENTZ-SANTLEY: Boston Sept. 22-Oct. 4.
SHERIDAN-FLYNN: Rochester, N. Y., Sept. 29-Oct. 4, Syracuse 6-8, Albany 9-11, N. Y. city 13-25.
SAM DEVERE: St. Paul, Minn., 13-18, Minneapolis 20-25.
TONY PASTOR: Philadelphia, Sept. 29-Oct. 4, Washington, D. C., 6-11, Baltimore, Md., 13-18.
THE LILIPUTIANS: N. Y. city Sept. 15—indefinite.
TENNYSON AND DAWSON'S: Raleigh, N. C., Sept. 29-Oct. 4.
VICTOR'S VAUDEVILLE: Cincinnati, O., Sept. 29-Oct. 4, Louisville, Ky., 6-11.
WEBER AND FIELDS: Baltimore, Md., Sept. 24-Oct. 4.
WILLIAMS' PARISIAN FOLLY: Pittsburg, Pa., Sept. 29-Oct. 4, Cincinnati, O., 6-11, Milwaukee, Wis., 13-18.
VAIDIS SISTERS: Providence, R. I., Sept. 29-Oct. 4, New York city 6-11, Rochester 13-18.
WILLIAMS AND ORR: Buffalo, N. Y., Sept. 29-Oct. 4.
WHALLEN AND MARTELL: St. Louis Sept. 28-Oct. 4, Chicago 6-11, Louisville, Ky., 13-18.

MINSTRELS.

AL. G. FIELD: Alliance, O., Oct. 1, Steubenville 2, East Liverpool, O., 3, Beaver Falls, Pa., 4, Connellsville 7, Cumberland, Md., 8, Greensburg, Pa., 9, Uniontown 10, McKeesport 11, Washington 13, Wheeling, W. Va., 14, 15.
BEACH AND BOWERS: Russellville, Ky., Oct. 2, Clarksville 3, Hopkinsville 4.
BURT SHEPARD: Indianapolis, Ind., Oct. 1, Richmond 2, Dayton, O., 3, 4.
CLEVELAND'S COLORED: Galesburg, Ill., Oct. 1, Sedalia, Mo., 2-3, Lawrence, Kas., 4, Denver, Col., 6-11.
CLEVELAND'S MAGNIFICENT: New Orleans, La., Sept. 28-Oct. 4.
CLEVELAND'S CONSOLIDATED: Harrisburg, Pa., Oct. 2, Lancaster 3, York 4, Baltimore, Md., 6-11.
COLES: St. Paul Oct. 1, Central City 2, Columbus 3, Madison 4, Norfolk 6, Stanton 7, West Point 8, Scribner 9, Blair 10, Missouri Valley, Ia., 11.
GEORGE WILSON: Louisville, Ky., Oct. 2-4, Chattanooga, Tenn., 6, Fort Payne, Ala., 7, Anniston 8, Decatur 9, Birmingham 10, 11, Columbus, Ga., 13, Macon 14.
GORMAN: No. Adams, Mass., Oct. 1, Brattleboro, Vt., 2, Keene, N. H. 3, Bellows Falls, Vt., 4, Montpelier 6, Burlington, 7, Rutland 8.
GORTON: Ashland, Wis., Oct. 2, West Superior 3, Bramer, Minn., 4.
HI HENRY: Middleport, O., Oct. 2, Gallipolis 3, Point Pleasant, W. Va., 4, Charleston 6, Huntington 7, Cottonbury, Ky., 8.
IMPERIAL: Defiance, O., Oct., 2.
KELLY AND LEON: Chicago Aug. 18—indefinite.
MCCABE AND YOUNG: St. Joe, Mo., Oct. 2-5.
PRIMROSE AND WEST: Troy, N. Y., Oct. 1, 2, Albany 3-4, N. Y. city 6-11, Baltimore, Md., 13-18.
THATCHER: Concord, N. H., Oct. 1, Portsmouth 2, Milford, Mass., 3.

CIRCUSES.

BARNUM-BAILEY: Lincoln, Neb., Oct. 1, Falls City 2, St. Joseph, Mo., 3, Topeka, Kans., 4.
FRED LOCKE: Grass Lake, Mich., Oct., 1, Chelsea 2, Dexter 3.
FOREPAUGH: Owensboro, Ky., Oct. 7.
MAIN-VAN AMBURGH: Wyalusing, Pa., Oct. 1, Dushore 2, Sonestown 3, Hughesville 4.
ROBINSON: Los Angeles, Cal., Oct. 2, San Bernardino 4, San Antonio, Texas, 16.
RINGLING BROS.: Lock Haven, Pa., Oct. 1, Houtzdale 2, Clearfield 3, Ebensburg 4, Indiana 6, Myersdale 8, Martinsburg, W. Va., 8, Frederick, Md., 9, Hagerstown 10, Chambersburg, Pa., 11, Carlisle 13, Winchester, Va., 14.
WHITNEY: Copac, Mich., Oct. 2.

MISCELLANEOUS.

BRISTOL (W. H.) EQUINES: Ottawa, Ill., Sept. 29-Oct. 4, Princeton 6-8, Canton 9-11.
GENTRY'S EQUINES: Albany, Ore., Oct. 1, 2, Eugene 3, 4.
MACKENZIE'S LECTURES: Albany, N. Y., Sept. 29-Oct. 4, Ithaca 6, 8, 10, Binghamton 7, 9, 11, Elmira 13-15.
W. W. DAYTON: Richmond, Vt., Oct. 1-2, Swanton 3, 4, Rouse's Point, N. Y., 6, 7, Plattsburg 8, 9.

MATTERS OF FACT.

Professionals can find home comforts at 229 West Thirty-eighth Street.

Kate Alma, the young Australian prima donna, who is playing Conrad in Rice's Corsair company, is meeting with great success in that part, and from what her agents, Marks and Norman, report, she is likely to be in great demand next season.

L. L. Spooner, the flutist, can be addressed care of this office.

The Barton Opera House, Fresno, Cal., was opened by Henry E. Dixey last night with much success. It is one of the largest and handsomest theatres on the Pacific coast. Only first-class attractions can obtain time at this establishment. C. M. Pyke is the business manager.

Charles Cowles is receiving flattering notices from the press of the country for his clever work in the character of Cy Stebbins in The Canuck.

Alexander Fisher has made a hit in the character of Old Solomon in My Jack company.

Verner Clarges is reported to have made a decided hit as James Nicholson in The Shatchen.

Henry Kingsley's address is 91 Fifth Street, Newport, Ky. He is at liberty for juvenile parts.

Bessie Fairbairn has joined the Violet Mascotte company.

Oliver Jurgeson can be addressed care Gustave Frohman, 29 West Twenty-eighth Street.

Elmer E. Vance can take an enviable pride in his comedy-drama The Limited Mail, which is playing to the capacity of every house in which it has appeared, and with the exception of Dayton has broken the record in all houses. The press opinions are very flattering and from all accounts The Limited Mail will be one of the successes of the present season.

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The Following Dates are Offered to Traveling Managers. Write or Wire.

ALBANY N. Y.—Proctor's Theatre, Oct. 1.

ALBANY, N. Y.—Jacobs' Opera House, Oct. 2, 23, 24. Nov. 6, 7, 8, 20, 21, 22.

BROOKLYN, E. D.—Novelty Theatre, Thanksgiving week.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

BOSTON, MASS.—Grand Opera House, Thanksgiving week.

BUFFALO, N. Y.—Corinne Lyceum, Nov. 10, week. Dec. 4-6, 18-20, Jan. 29-31.

BRIDGEPORT, CT.—Proctor's Grand Opera House, Oct. 8, 9, 10, 11, 30.

CHICAGO.—Clark Street Theatre, Dec. 14 Feb 1.

CENTREVILLE, S. D.—Centerville Opera House, Fair week Oct. 7-10,

CLARKSVILLE, TENN.—Elder's Opera House, Oct. 6, Fair Week.

CHICAGO, ILL.—Litt's Standard, Nov. 9. Dec. 21, Jan. 11, Feb. 15

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

ENGLEWOOD, CHICAGO.—New Timmerman Grand Opera House, October and November dates.

FAYETTEVILLE, N. C.—Opera House, Fair Dates. Nov. 13 and 14.

GALESBURG, ILL.—New Auditorium, Nov. 25 to 30.

HARTFORD, CONN.—Proctor's Opera House, Oct. 27, 28.

HOBOKEN, N. J.—Jacobs' Theatre, Dec. 18, 20, Jan. 26-28.

MONTREAL, CAN.—Academy of Music, Sept. 8, week; Oct. 13, week; Oct. 29, week.

MILWAUKEE, WIS.—Bijou, Nov. 9, 30, March 8.

NORFOLK, VA.—Lewis Opera House—Open time.

NEW YORK.—Jacobs' Theatre Jan. 12, week.

NEW HAVEN, CT.—Proctor's Opera House, Oct. 17 to 25.

PORTLAND, ME.—Portland Theatre, Oct. 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, Nov. 6, 10, 11, 12, 13, 14, 15, 20, 24, 25, 26, 27, 28, 29.

PATERSON, N. J.—Jacobs' Opera House, Oct. 1. Dec. 22-24. Jan. 7, 22, 29, 30.

PHILADELPHIA, PA.—Continental, Jan. 12, 19, 26. Feb. 2.

PARIS, KY.—New Grand Opera House, Open Time after Dec. 1.

PROVIDENCE, R. I.—Gaiety Opera House Oct. 6, week.

RALEIGH, N. C.—Metropolitan Hall Oct. 13-17.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

ROCHESTER, N. Y.—Academy, Nov. 17, 22, Feb. 2, 7.

SAULT STE. MARIE, MICH.—Soo Opera House, now Booking.

SOUTH BEND, IND.—Oliver Opera House, Dec. 29, week. Jan. 5, week.

STREATOR, ILL.—Plumb Opera House. Oct. 7 to 20.

TROY, N. Y.—Griswold Opera House, Oct. 30.

TICONDEROGA, N. Y.—Weed's Opera House, September and Nov. 1 to 21.

WAYNESBURG, PA.—Opera House, Oct. 13-25.

WARRENSBURG, MO.—New Opera House, Oct. 20.

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GOSSIP OF THE TOWN.

WILLIAM L. FLYNN, who is now filling a short engagement with Kate Claxton, has signed to go with Fanny Davenport's company.

MRS. THEODORE IRVING, for many years the head of St. John's School for Young Ladies in New York city, has moved her school to the picturesque "Castle," at Tarrytown-on-Hudson, that was built in 1820 by Edwin Forrest, and called "Fonthill."

JENNIE KIMBALL has engaged Bernard Dyllyn for the Corinne company. He is to take the part of Escamillo in the Carmen burlesque, and will open with the company at Baltimore on Oct. 6.

THE Thatcher Opera House at Logan City, Utah, was dedicated last Thursday by the Home Dramatic Club of Salt Lake City. The new house is a neat little theatre over the Thatcher Brothers' Bank.

H. E. ROCKWOOD writes: "THE QUARTERLY just received. I am much pleased with it. The Dramatic Diary is indispensable. The publication is a credit to THE MIRROR."

THE Hammerstein English Opera company are rehearsing Ernani, which is to be the initial operatic production at the opening of the new Columbus Theatre on Saturday evening, Oct. 11.

EDWARD WALDRON has been engaged by Oscar Hammerstein to act as advertising agent of both the Harlem Opera House and the new Columbus Theatre.

MR. AND MRS. E. A. MCDOWELL are reported to have caught the fancy of the inhabitants of St. John, N. B., with The Balloon. Special hits are said to have been made by Mr. Granville and Miss Clitherow.

FOR the first time since the original production at the Boston Museum, Shenandoah will be produced in Boston at the Globe Theatre on Oct. 6.

HAMMERSTEIN'S English Opera company will comprise Charlotte Walker, Minnie Landes, May Kessler, Clara Poole, Adele Strauss, Annie Meachem, Augustus Montegriffo, Henry Kocke, Nicolai Gorsky, P. Tagliapietra, Reynold Marzan, Thomas Guise, W. H. Clarke and Frank Pearson. Eustace Hinrichs will act as musical director, and August Boyd as stage manager.

OLIVER JURGENSEN has been engaged for the Frohman Dramatic Exchange.

THE dramatic critic of the Lynn, Mass., *Daily Bee* in a recent issue, works himself into enthusiasm over the achievement of James Owen O'Conor as a Shakespearean actor. He thinks that Mr. O'Conor's Shylock is very fine and that his Hamlet is matchless in either hemisphere.

L. O. THAYER, of the Boston *Globe*, who was at one time dramatic editor of the Minneapolis *Tribune*, is in this city on a visit.

HENSHAW AND TEN BROECK'S Pennsylvania tour is reported to have been quite successful. George Murphy's acting in The Nabobs has made a decided hit.

THE title of the new play Henry Guy Carleton has written for the Lyceum Theatre is The Princess of Erie, but the season of that house will open with Haddon Chambers' comedy, The Idler, the author coming to this city to revise the rehearsals.

THE company of Mr. and Mrs. Kendal this season will include Florence Bennett, Florence Cowell, Violet Vanbrugh, Nellie Campbell, Barbara Huntley, Miss E. Fairbrother, J. H. Barnes, A. M. Denison, J. E. Dodson, Joseph Carne, Seymour Hicks, H. Deane, H. B. Wildman, H. Nye Chart, Herbert Cathcart, Arthur White and H. S. Riddell.

THE inadequacy of the exits of the Detroit Rink was brought to public notice a year ago by the correspondent of THE DRAMATIC MIRROR in that city. Some slight improvements in this respect were then made, but the matter is again a subject of complaint.

WALLY SISSON, who is now *en tour* with Alexander Salvini, is an old college chum of THE MIRROR'S Detroit correspondent, Frederick K. Stearns. They were both members of the class of '76 of the University of Michigan.

G. E. LOTHROP is making a success of his Portland Theatre (Me.), which he manages in addition to the Grand Museum at Boston, and the New Providence Theatre, Providence, R. I. The Portland Theatre has been thoroughly renovated, and several stars are to appear this season that have not been seen in Portland in many years.

MR. GAVIN, treasurer of the new Garden Theatre, reports that there is such a desire to see Dr. Bill that the orchestra seats have been entirely sold for the current week.

JOHN E. ISOR has received quite a number of favorable notices from the press for his excellent comedy work as Potin in Paul Kauvar.

EUGENE AIKEN, son of Frank E. Aiken, has been engaged for the Little Lord Fauntleroy company.

EDWARD KNOTT has been engaged by Manager Williams for The Blue and the Gray.

J. CHARLES DAVIS is expected to return to New York next Saturday.

OLIVER JURGENSEN has been engaged by Gustave Frohman to do the advance work for The Witch.

HORACE MCVICKER has been engaged to attend to the booking and route department at Randall's agency. Mr. McVicker has hitherto been associated with his father, J. H. McVicker, in the management of McVicker's Theatre, Chicago, which is being rebuilt by a stock concern, and is to be opened on January 1, 1891.

THE engagement of E. H. Sothern at the Lyceum in the Rajster of Woodbarrow is to close on November 8, and Manager Daniel Frohman makes the announcement that seats can be secured six weeks in advance. The Lyceum stock company will open the regular season on November 11 in a society drama by C. Haddon Chambers. The original title of this piece was The Idler, but no definite title has yet been decided upon for the Lyceum production.

THE Forrest Lodge of the Actors' Order of Friendship will hold a meeting at the Broadway Theatre next Sunday, when Stuart Robson is to make an address.

MR. AND MRS. KENDAL sailed last Saturday for New York on the *Etruria*. They have lately been appearing in Merivale's All For Her, having purchased the English and American rights of the piece from the author. The play will be the second production of Mr. and Mrs. Kendal's repertoire during their engagement at the Fifth Avenue Theatre.

HARDMAN, PECK AND COMPANY have good cause to feel proud over the success the Hardman Piano has met with abroad. Some time ago Queen Victoria purchased a Hardman Grand Piano, and Mr. Peck states that he will gladly show those interested the original document signed by Kenmare, Chamberlain of the Household, appointing Mr. Addington, the firm's agent for Great Britain, "Piano Maker to Her Majesty the Queen." Since then four other Hardman Grands have been purchased by members of the nobility, namely: The Prince of Wales' the Duchess of Fife, the Duchess of Montrose and the Duke of Richmond.

REHEARSALS of the Agnes Huntington company are being held daily at the Broadway Theatre, where Miss Huntington is to open a five weeks' engagement next Monday night.

THERE has been no improvement in the case of J. H. Russell, who was sent to St. Vincent's Hospital by the Actors' Fund some time ago.

THE little theatre now being fitted up at the top of the Frohman Exchange, 49 West West Twenty-eighth Street, is to be ready by Nov. 1. Its principal usefulness will consist in affording an opportunity to try new plays. It will also be a convenient place to test the ability of actors and actresses seeking engagements.

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The house was packed from pit to dome. The S. R. O. sign being displayed twenty-five minutes before the curtain rose and still people kept pouring in, willing and anxious to stand if by so doing they could catch an occasional glimpse of the stage. From the time the curtain went up at the opening of the first act until it fell the audience was in an uproar. Never before in the history the drama in Columbus has a play been received with such wild enthusiasm.—*Columbus Press, Aug. 30.*

A pronounced and instantaneous hit. The realistic effects are wonderful in the extreme and were received with unbounded enthusiasm.—*Columbus Dispatch, Aug. 29.*

The initial presentation of The Limited Mail last night was a grand triumph. It is one of the most intensely interesting and well wrought productions that has ever been seen in the city.—*Ohio State Journal, Aug. 30.*

COLUMBUS, O., Sept. 16.—The Limited Mail, Elmer E. Vance's realistic comedy-drama, which received its initial production in this city three weeks ago, played a return engagement to-night at the Grand to a house crowded to suffocation. The entire house, including all the standing-room, was sold before 7 o'clock. The orchestra was put on the stage, and more than 1,000 people were turned away. The Limited Mail is one of those phenomenal successes which catch on with the public from the start, and make the lucky proprietor a fortune in one season.—*Special to the Cincinnati Enquirer.*

The spacious Metropolitan was packed from orchestra to gallery last night to witness the first production of The Limited Mail. The lines are bright and sparkling. The play made a distinct hit.—*Columbus Post, Aug. 30.*

Opened at Heuck's, Cincinnati, Sunday, Aug. 31, for one week. Actual receipts, $7,160. Refer to James E. Fennessey, and the Cincinnati great dailies fall in line.

The Limited Mail met with an enthusiastic reception.—*Cincinnati Enquirer, Sept. 1.*
The Limited Mail will be one of the popular hits of the present season.—*Cincinnati Enquirer, Sept. 2.*
The Limited Mail has "caught the town." Heuck's was packed again last night.—*Cincinnati Commercial Gazette, Sept. 3.*
The Limited Mail actually packed Heuck's again last night.—*Cincinnati Enquirer, Sept. 4.*
Heuck's "standing room only," last night. Attraction, The Limited Mail.—*Cincinnati Commercial Gazette, Sept. 4.*
The Limited Mail has made a big hit at Heuck's. The mechanical effects are alone worth the price of admission.—*Cincinnati Times-Star, Sept. 2.*

One of the most successful weeks ever known in the history of Heuck's Opera House. The Limited Mail is full of thrilling interest. It abounds in incidents, both comical and serious, that cannot fail to provoke applause. Its situations and climaxes are so dramatic as to win the approval of the critics as well as the public. Mr. Vance has in this new play a positive theatrical success, and unless the amusing ones are off in their reckoning he will achieve through it not alone a position as a dramatist, but a fortune as well. It is a play that will commend itself to the discriminating votaries of the drama, and call the public to its performance again and again.—*Cincinnati Commercial Gazette, Sept. 7.*

Indianapolis, English's, Sept. 8, 9 and 10. Heavy rain during entire engagement. Actual receipts, $2,218.75. Sept. 11, 12 and 13, one night stands, $1,612. Sept. 14-20, one night stands, no matinee, receipts $3,838.10. We will forfeit $1,000, to go to the Actors' Fund, if any one will disprove these figures. Here are the stands: Columbus, O., 14; Richmond, Ind., 15; Springfield, O., 16; Dayton, 17; Piqua, 18; Lima, 19; Kenton, 20. THE LIMITED MAIL has broken the record for large houses at every stand except Dayton.

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